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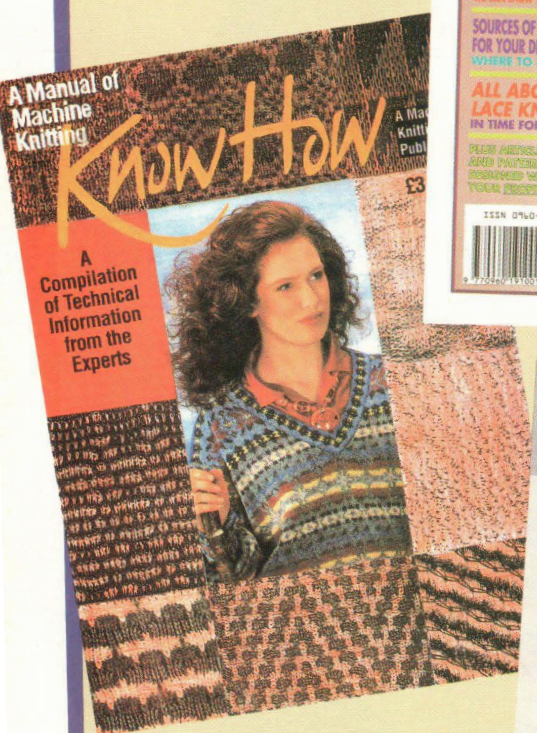

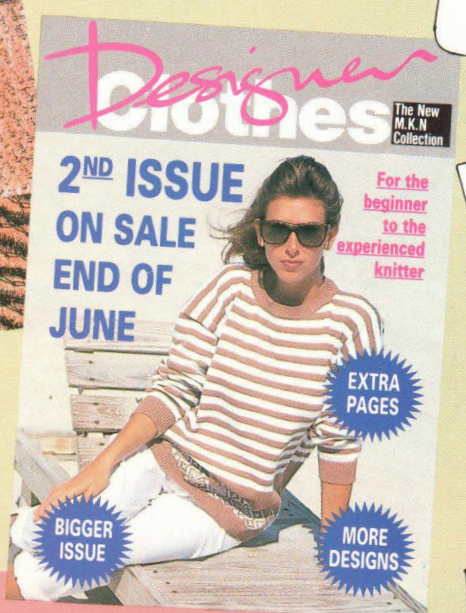

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Baby Collection

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~~Profitable Machine Knitting~~ May issue.

Monday 22 June

~~Know How~~ Designer Clothes No. 2.

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Maintenance

Lace

& OPENWORK TECHNIQUES

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DESIGN & PRODUCTION
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Profitable Machine Knitting
is published monthly by
Litharne Ltd, PO Box 9,
Stratford-upon-Avon,
Warwickshire CV37 8RS
Advertisements: 081-807 1185
Administration/Accounts/Subscriptions:
(0789) 720604
Fax: (0789) 720888

PUBLISHER
Gerald J. Fox

ADVERTISEMENT MANAGER
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American Distributor:
Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor:
Modern Sales Canada Inc
PO Box 67, Port Coquitlam
B.C. V3C 3V5 Canada

South Africa:
Litharne S.A. (Pty) Ltd
PO Box 27212, Sunnyside,
Pretoria 0132, Transvaal, South Africa

Profitable Machine Knitting is published by Litharne Ltd. and printed by William Gibbons & Sons Ltd. Distributed by Comag, Tavistock Road, West Drayton, Middx. (telephone West Drayton 444055). Distributed in South Africa by Republican News Agency (PTY) Ltd.
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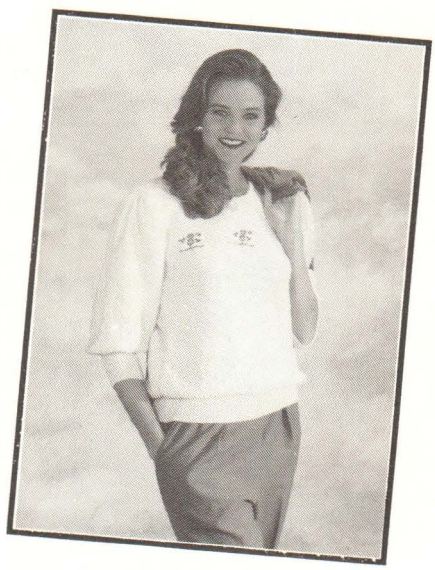

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*****

As from this issue the HELPLINE number will be 081 684 5810 which is this office number.

*****

The HELPLINE will be available between the hours of 2pm and 4pm each weekday except Wednesday.

*****

We are of course always happy to answer any letters of enquiry and these should be sent to the Thornton Heath address.

*****

This is a good opportunity to thank Joan for all her help on the 'phone and you will be pleased to know that she is still busy knitting and running her Eastbourne knitting clubs.

Dear Readers,

The door is open, the sun is shining and the birds are singing... it is election day so no doubt many people will be late to bed tonight, sitting up watching the results come in. Whatever the result we can be sure that changes will be made... not always the ones we are promised but changes nevertheless!

CHANGE

Most of us have an in-built resistance to change especially if it means an upheaval in our comfortable lives but in this age of ever developing technology and concern for everything from education to the environment we really do have to keep on our toes. Now I am not in favour of change for change's sake but there are times when a fresh look at things can reap tremendous rewards.

DOLDRUMS

If your knitting is in the doldrums perhaps it is time you took a fresh look at the way you do things. Perhaps you need to try some new techniques... it does not necessarily mean that you need to buy new equipment (though of course that is always a guaranteed uplift), it might just mean that you set your stall out and try some new techniques. Summer is round the corner, how much lace knitting have you done recently? We have just completed a series of three very helpful articles on lace (more to come) and on The Latest Edition page Andy reviews Kathleen Kinder's new lace book recently published by Batsford which at first glance looks to me like a winner... I'm already oiling the lace carriage.

HUDSON VALLEY KNITTERS

I have just returned from a wonderful trip to Woodstock, New York where I had the privilege of running a three-day workshop with the Hudson Valley Machine Knitters Club. We spent three fun packed days knitting Fisherman's rib sweaters, Marion Nelson circular yoked sweaters and if time had permitted we would have rounded off the last day with our ever popular knitted clown, but as usual time beat us.

'n't all be fortunate enough to flit over the Atlantic to meet ot tters but we can all get in touch with our local club or eve. class (if there isn't one, start one) and you will be surprised at how such contact with other knitters renews your enthusiasm and teaches you a thing or two. I had only been there a few hours when Sonja showed me a cast on method that I had never seen before. Space in this letter is limited but next issue I promise you a complete write up about the workshop and I will pass the cast on method on to you then. However, I can't let a whole issue go by without using some of my allotted space to thank the Hudson Valley knitters for their hospitality and friendship. I hope that we will be able to return it to them one day when they visit our country.

ABBREVIATIONS

Still on the subject of change, will you please check the abbreviation page this issue (I bet you rarely check it out!). There are one or two changes and some additions so please just check. These are not meant to confuse you but to help to standardise patterns as much as possible.

FINALLY. . . A NOTE TO CLUB LEADERS

We have had a few letters from club leaders who feel concerned about the running of their clubs. It is one thing to start a club but another thing to keep the momentum going and so we are preparing some helpful information and ideas for club leaders which hopefully will be ready by September when the clubs restart after the holidays. If you have any ideas or if you need some help or advice do drop us a line to the Thornton Heath address... head your letter, CLUBLINE, and we will do our best to help.

One consolation... if I am persuaded to sit up half the night to watch the results... I will at least catch up on my sewing up!

Keep knitting and keep in touch.

Hazel

Competition winner's barge holiday

This month's star letter comes from Janet Thorley from Fiskerton, Lincoln, who writes:

I am just dropping you a line to tell you about my weekend on a barge holiday which I won in your competition last June. I went over the weekend 27/28/29th March. I wanted to concentrate on the design side as this is my weak area so I went prepared with sketch pad and pencils. The Saturday was mainly spent on this side and time just flew past. I learnt how to take a picture and translate part of it into a repeatable design and by colouring different areas it altered the appearance of the design. I also worked on black and white squares and how by cutting and re-arranging, different patterns could be achieved. I certainly learnt a great deal from this session and came away brimming with ideas.

Sunday was spent on brushing upon different techniques such as cut and sew necklines with enclosed neckbands, different hems, trims and using a colour changer for slipstitch patterns. I certainly think that this is a piece of equipment that I shall have to invest in.

Home from Home

The barge felt just like home from home with all comforts provided and Linda and her husband and daughter and cat were very good hosts. This was an ideal holiday for the single holiday maker and I came away eager to try out what I had learnt. Thank you for giving me this opportunity.

A DISCOVERY TO SHARE

Mrs Christine Seward from Hainworth Middlesex wrote to us:

Some time ago I bought a 100m reel of Spun Polyester: from a popular chain store and was horrified to pay 75p for it, so scoured the magazines for a better and cheaper supply. I struck lucky and found an advert for EMPRESS MILLS (1927) Ltd, Empress Street, Colne, Lancashire. BB8 9HU. Tel 0282 863181, Fax 0282 870935. Their brochure gives details for all kinds of threads for all purposes including threads for overlocking and T.120s Spun Polyester ideal for use with knitting machines. A 7,500m cone costs only £2.98 but using the chain store prices the same length of thread would cost me £52.50. I thought I would like to share my discovery with you and all the readers of *PMK*. At the same time as writing this I will be writing to Empress Mills asking them to send you a brochure direct. I can assure you that the thread is quite robust and doesn't tangle. It is no bother to wind off on sewing machine bobbins to use when dressmaking and the cones run the thread smoothly.

I do so enjoy *PMK* and find the contents most helpful to improve my concept and skill of machine knitting.

Thank you Christine for sharing your discovery with us. We received a catalogue from Empress Mills by return post and we endorse everything that Christine says.

NOW FOR SOME HORROR STORIES

We usually like to print good news but from time to time we have to look on the darker side of things if only to serve as a warning. We have a collection of what can only be described as 'horror stories' so here are a selection of them guaranteed to make your 4ply curl!

Megan Bampton from Ystradowen, Dyfed wrote:

I used to knit for a shop, mohair jackets and coats — they paid me £10 for each one I made but I had to collect and deliver the goods which cost me £2 per journey. I discovered that they were selling them for £80-£120 each... yes, you've guessed... I stopped working for them. On a lighter note, I have had many troubles in my life but my machine knitting always keeps me sane.

CAN YOU BEAT THIS ONE ?

Joyce Bishop from Smethwick, Warley writes:

I feel I must write to tell you, I think that I can beat all your other readers on 'slave labour'. How's this? I went out to teach a lady who had bought her first knitting machine. I gave her the first lesson and went back the following week to give her the second lesson. She asked me if I would be interested in doing some knitting for a man who had a stall on the local market. I made arrangements to go and see this man and he said that he wanted as many children's jumpers and cardigans as I could knit. I had to supply the yarn and buttons, knit them and make them up and finish them off etc. Wait for it... all for 50p per item!

Can you imagine what I told him?

Keep up the good work with the magazine, I like it very much, I have got all the copies and still keep going back to the old ones.

From Mrs Anne Croucher, Poole, Dorset:

Reading the article 'slave labour' I was reminded of my knitting for a shop... never again! I was asked to visit, I drove over to collect the yarn, two very fine cottons, and the instructions, two jerseys in both colours, patterned using double Jacquard with special features and to be two unique designs. I punched out two yard-long cards, calculated the patterns and knitted — the cotton was hard to use as it could not be knitted quickly and being so fine it took hundreds of rows for each piece. Eventually it was done and I made an appointment, drove over to be told: "Sorry she is out she told us to look at them". The garments and remaining yarn were examined and weighed and I was presented with an envelope containing £6 from the till. I left intending to 'phone the manager later but to cut a long story short I never did manage to make contact and eventually the shop closed and became something else... NEVER AGAIN.

I now knit to order and when the orders are quiet I renew my own wardrobe. I share my time between knitting and sewing often making co-ordinating outfits using both skills. It would be wonderful if several people could work together to develop this idea, a miniature 'House' in the old style. How delightful it would be to work with other creative people in a situation where designs and colours were intended to be copied and continued... heaven!

If anyone is hoping to sell their work or is finding it hard, I would advise them to 'go the last extra mile', that is, put in that little more effort, which mass production removes. Spending just that little more time, care and attention to detail is often more than repaid in effect and impact. Picot hems on a plain suit, a collar rather than a neck band, fastened with a single, beautiful button. Don't overdo it, but when you have taken out all the difficult fiddly processes and time wasting unimportant bits, look again and put in that stroke of genius, however small a touch it is. Think of it as the signature on a work of art, which is finished but incomplete without it.

Profits of doom

**by A.R. TRAYLEN,
Yarn Markets (UK) Ltd**

It was nearly a year ago that I composed an article which was published in *PMK* July 1991 and I ended by saying that "we are going to enjoy, if that is the right word, a careful shopping view for a long time to come".

I have not changed this opinion a year on, nor now do, apparently, countless politicians and commentators. They bombard us with reasons of world recession and over optimistic chancellors, but do not give justifiable remedies.

Such a remedy for those in business has to be in the hands of the individual himself. Could it be that we are not in a recession but that this is now the norm?

Listen to the wisdom of the Senior Partner of Cork Gully, the biggest firm of insolvency accountants in Britain. He thinks we are in a thirties type depression and this, in truth only ended at the outbreak of the war in 1939. He predicts this time it will last at least three to four years.

What then is his remedy? Politics aside, he states that Government income is falling all the time, and massive cuts will be needed in their expenditure. To survive, business will have to echo this by cutting out all overheads that are not absolutely essential. Yes, of course that will mean less spending in the shops but that is what survival means.

As the local man at the Plymouth exhibition told me, terraced houses that were selling at £60,000 were now being sold at £30,000. There is what we call a 'Threshold' in business below which anything will sell, and the survivor is the person shrewd enough to achieve this. I know this sounds bland but if you are in business in a small way and are unable to purchase from your supplier at reductions from him, change to one that will, they are out there somewhere. Ask the man on the garage forecourt selling cars what he is having to do to survive.

Even the big boys are not exempt. Look at the minor revolution in food retailing, as the companies vie for customers. Whilst the British chains are now catching up it was the Europeans who introduced the no frills food warehouses first. Aldi of Germany and Denmark's Netto. These started in the north and offer concrete floors, goods straight from packing cases and checkout staff who memorise prices and take only cash. A recent TV programme stated that 40 per cent was being saved on an average supermarket trolley load from these stores... and that these stores were packed with people. They are profiting from apparent doom... there is a way!

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THEY SUCCEED
SO DO WE

Spotty pig

For her final design in this series, ANNE KENT has designed a pig — a nice spotty one

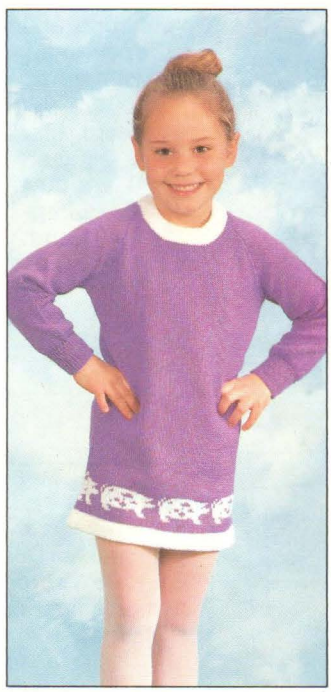
This is the last in this series of profitable punchcards. I hope that you have enjoyed reading them and that you are now encouraged to experiment more with your punchcards.

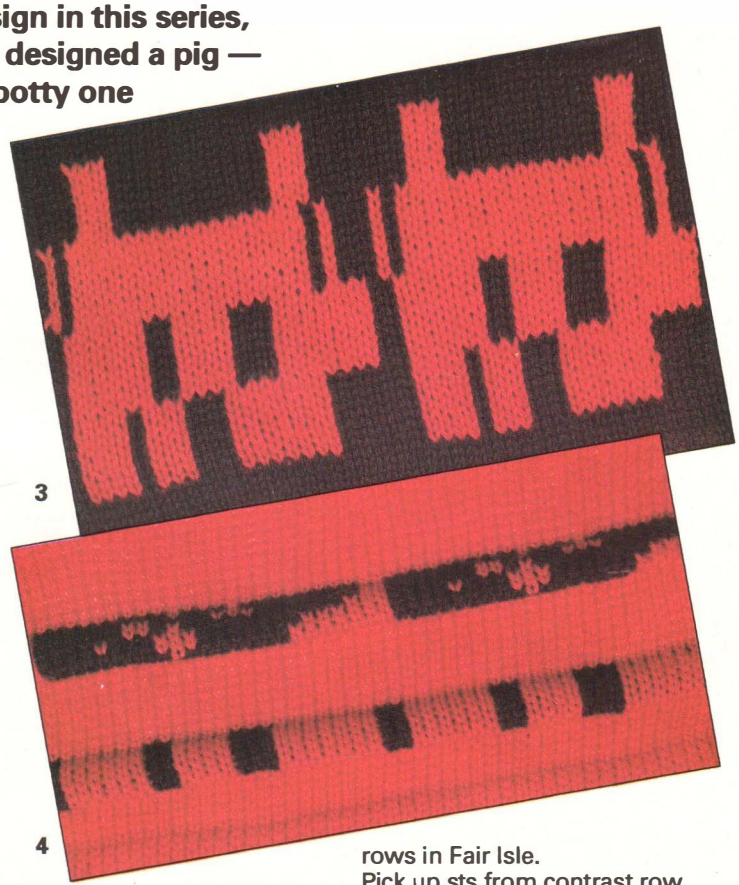
SWATCH 1
Two colour Fair Isle.
Knit 16 rows.

SWATCH 2
Starting to knit on row 11, K6 rows in Fair Isle.
Turn card upside down and K from row 16 for 6 rows.
K2 rows st st and repeat pattern.

SWATCH 3
Lock card to K row 12, K8 rows in Fair Isle.
Lock card to K row 14, K8 rows in Fair Isle.
Lock card to K row 16, K8 rows in Fair Isle.
Lock card to K row 1, K8 rows in Fair Isle.

It would be an interesting exercise to knit through a punchcard, locking each row and knitting from four to ten rows for each row of the punchcard. Space does not permit me to try this for the magazine as even this small pig gives 128 rows, locking and knitting eight rows per row of punchcard. I think you would get some very original designs from this method.





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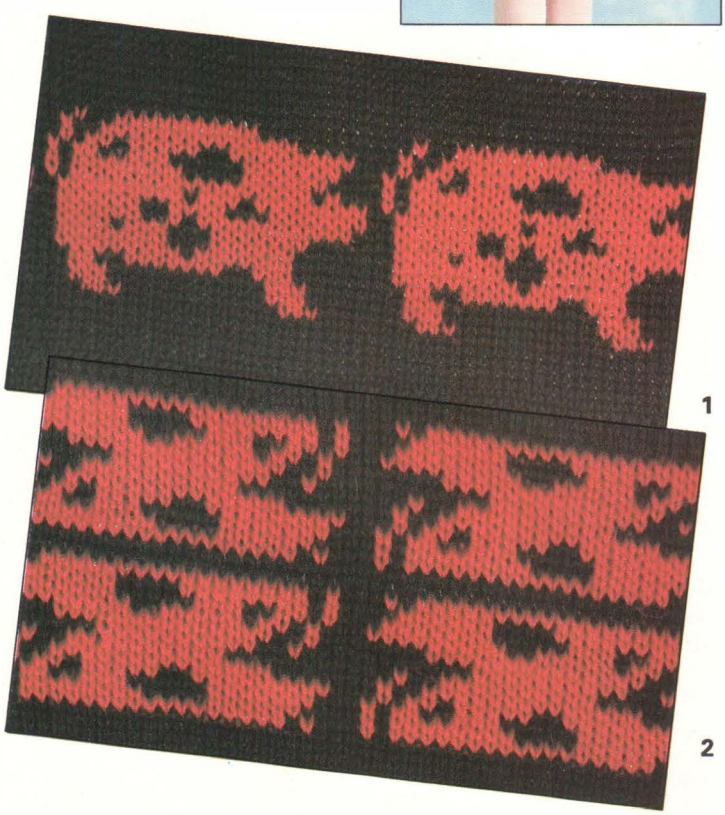
We have used Anne's pig punchcard on this child's dress from Marion Nelson's pattern cards — The Children's Collection. Dress style C. It has been knitted in King Cole Anti-Tickle, machine washable wool available from Many A Mickle/Brier Hey.

SWATCH 4
HEMS
K one row in the contrast colour at the beginning of hem. I used black.
Lock card to K row 14, K10 rows in Fair Isle.
Pick up sts from contrast row to make hem. K in MC. I used one tension higher for hems as they are in Fair Isle.

TOP HEM
Knit as given for other hem but K10 rows in Fair Isle starting at row 1 with card rolling.



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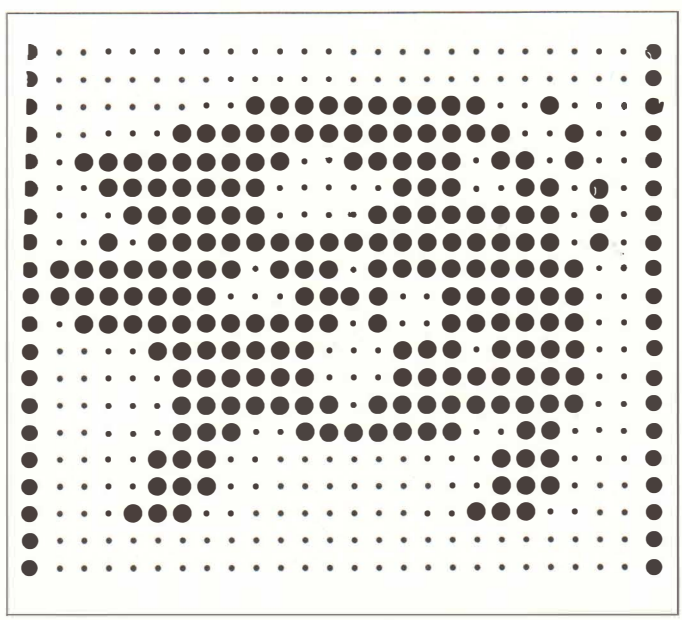

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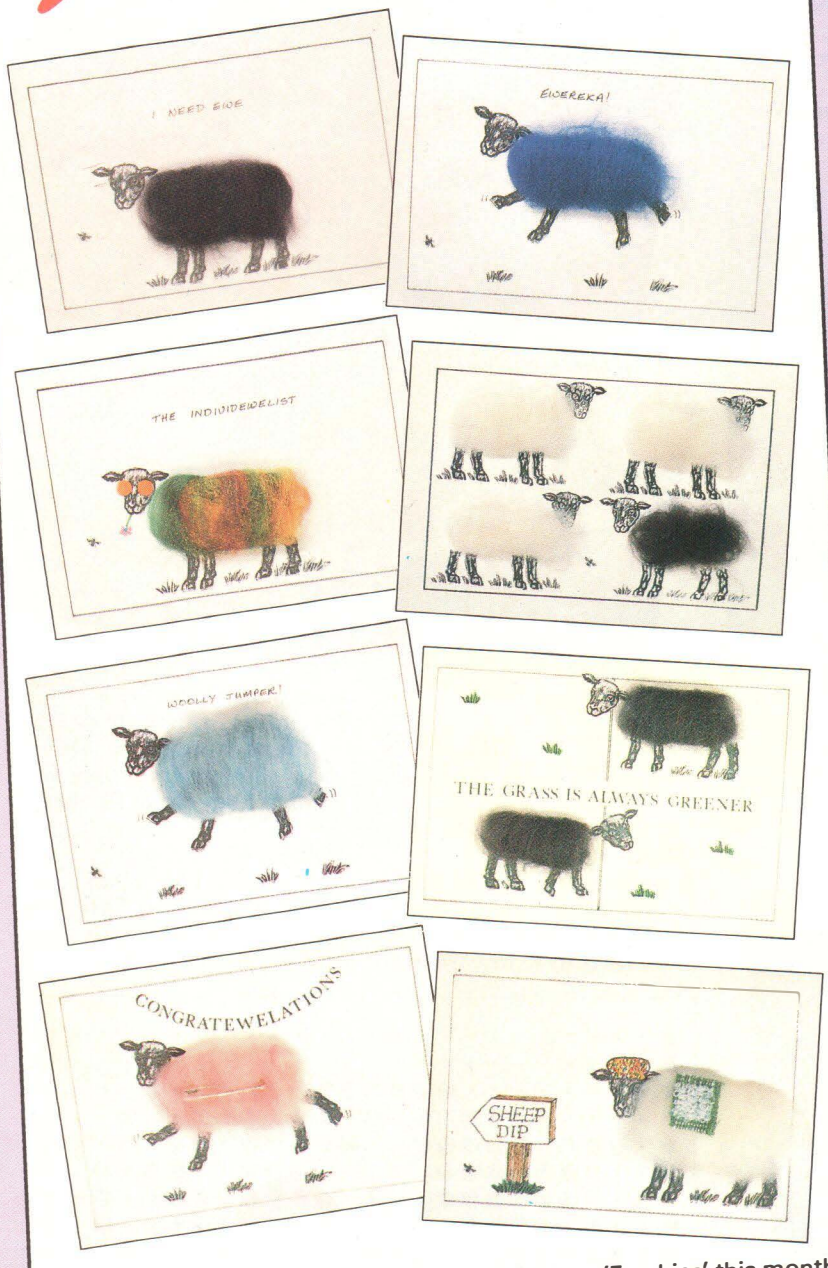


'EWE' will be as delighted as we are with our 'Freebies' this month! Vanessa Bee Sheep Cards are a witty collection of three-dimensional greetings cards depicting sheep in various guises with real 3-D sheep's wool — with such messages as 'Ewereka!', 'Woolly Jumper' and 'The Grass Is Always Greener'. These cards usually retail at about £1.20 each plus postage and we have eight to give away. Just send a postcard with your name and address marked 'Sheep Cards' to arrive no later than June 30th 1992, to **Profitable Machine Knitting, Litharne Ltd, P.O. Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.**

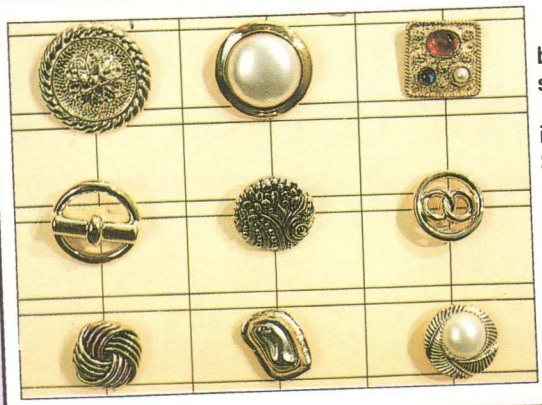
Mail order details from Vanessa Bee Designs, 105 Clarendon Road, Shirley, Southampton, Hants SO1 4GD. Tel. 0703 780984.

A new, colourful range of snap fastener tape 'Tapey Snapper' has been launched by Newey. Available in four colours and retailing by the metre it is lightweight and versatile enough to use on a wide variety of clothing both as a fastener and fashion trim and pastel colours make it ideal for baby and toddler wear. The Snapper can be attached quickly and easily by two rows of machine or hand stitching and is washable and dry cleanable. Tapey Snapper is 21mm wide and available with three different fastener spacings — 35mm, 70mm and 100mm, in pink, blue ecru, black or white with self-coloured fasteners. To make the best of this product, a new leaflet entitled 'Snap It Up' is available free. Send your name and address and second class stamp to Snap It Up, Elm Tree Workshops, Hitcham, Suffolk IP7 7LJ.

More than 25,000 advance tickets were sold for the Country Living Fair held at the Business Design Centre in London, and where some 200 crafts people were represented.

Among thatchers, garden specialists and potters to name but a few — knitters were well represented.

From the very many lovely garments on view many of which had an ecological or rural flavour we illustrate a colourful waistcoat from Lynn Turner Designs — and we shall be including other garments in future issues.



We are always on the lookout for exciting buttons which can turn a simple garment into a couture effort! The metal buttons illustrated are a selection from Samuel Johnson & Sons (London) Ltd, which we sourced at Stitches Exhibition in Birmingham. For further details of their products you can contact this firm at Jason Works, Wanless Road, London SE24 OHP. Tel 071-274 0724.

Some time ago we published an interview with Woodward and Davey — the designers whose knitwear is heirloom material. We are pleased to illustrate some of their recent designs as shown at the highly successful Country Living Fair which took place in London recently. We hope to include further examples of designer knitwear from this show in future issues.

Iris Bishop *Stitch Books* are always of great interest and her 40 stitch special for Passap/Pfaff machines is no exception. Iris has taken some of her most popular designs and reworked them for 40 stitches — plus some completely new ideas. The four themes include Decorative Patterns, Floral Designs, Sports and Hobbies. Details of this and other publications from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ.

H. Cubitt Bexfield Ltd have introduced a range of 14 different designs covering dressmaking, household and manicure applications. In all of Bexfield fully left-handed designs, the blades are reversed so that the left-handed user can enjoy the same level of cutting performance as anyone else. The scissors can be found in any good craft and haberdashery departments.

FREEBIE

Our second 'Freebie' is just as enchanting. Curly Cutes from Offray are a totally new accessory that's lots of fun. You simply select a bunch of Curly Cute ribbons in your favourite colours and clip them in your hair; cut them into shorter lengths and sew or glue them to T-Shirts, sweaters or Alice bands — or even attach them to zipper tabs, pens or pencils to personalise; stitch them on to socks and gloves... the ideas are endless. Curly Cutes are ringlets of ribbons that come in tags of four-colour co-ordinated strands and they are colourfast and washable. We have a lucky 13 to give away — so send in your postcards to the address opposite but marked 'Curly Cutes'.

Are you covered?

PENNY WRIGHT-THOMPSON asks: if you run a home-based business have you thought about insurance? Read on — perhaps you should!

Insurance is a subject that concerns us all to a varying degree as we develop our business working at home. What we have to consider is the basic value of our equipment and there are different types of insurance policies to cover all our requirements. Of course it must be pointed out immediately that insurance is not cheap and therefore we should all look around for the best policies.

A recent survey of top insurance companies revealed one major fact — none of them will cover knitting machines under a Home Contents Policy if the machine is used as part of a business operation from the home. If you knit for yourself and your family and no payment is involved, then the machine is covered as part of your household goods, and replaceable as such if stolen or broken accidently.

However, most of us work from home for profit and therefore need to look carefully at insurances. Of course, when we begin we do not want too many expenses, and insurance is one item that is overlooked or ignored as unnecessary. Whilst our machinery is working well this is acceptable, but the unfor— tunate situation arises when your household policy refuses to pay up for a repair or replacement, claiming industrial usage or 'unfair wear and tear'.

Once you decide that a home-based industry is for you, then you have to approach it in a completely professional and business-like manner. Even though the main companies do not cover house-based work on their household policies, they do however, in most cases, offer commercial and industrial policies which cover working at home. These policies vary in cost and would have to be quoted depending on individual needs, but these companies quoted policies between £30 a year and up to £100 a year. These were basic policies covering one machine for accidental damage, theft and fire.

The amount of the policy can also be affected by whether you have any other insurance, whether you have a service and repair contract on the equipment and how much business you turn over in a year.

Initial enquiries were made directly to the local offices of the main companies such as Norwich, Prudential, Pearl, Eagle Star, Cornhill, Guardian Royal Exchange etc and every company referred my home contents enquiry to their commercial or industrial division once they knew it was for home-based business use. To gain the maximum information write to a selection of your local companies, or work through an insurance agent, but in the latter case make sure that the agency knows exactly what you do and what insurance cover you are seeking, in depth, before they make any enquiries for you.

ACCIDENT, FIRE AND THEFT

Cover for accident, fire and theft should be sufficient in the initial stages of your business, and remember, insurance is a business expense. However, there are several other considerations you may want to make. For example, you may wish to cover your machine against loss of time, in other words to cover the cost of hiring a replacement machine to meet work deadlines whilst your own machine has to undergo repairs. If your work is well established, you may wisely have invested in additional equipment, so remember to update your policy accordingly. If you have regular work loads to meet deadlines, it is essential that you have additional machines or know where you can hire them if the need arises. Some maintenance contracts from your supplier may well cover the cost of a temporary replacement in the event of a breakdown. Make sure that, one way or another, you are covered for this need.

'ADD ON' POLICIES

There are many facets to insurance, depending on the scope of your business. There are also several 'add on' policies that can make your business more secure. For example, for an additional fee you can insure your work 'in transit'; that is between your home and the delivery point to your client. This is useful if you produce bulk orders or exclusive designs. If you have an accident en-route and the delivery is damaged or unfit for sale as a result, you can claim your costs in time and materials for the consign-ment — some policies have 'actual value' policies which could get you minimum sales value on exclusive designs. This also applies if you use professional carriers to deliver your goods. By the same token you can insure business takings 'in transit' which means in the unlikely event of you dropping the money down a drain or being mugged on your way to the bank, you can reclaim your loss. These policies vary in cost depending on the amount (value) you wish to insure. You may feel this type of insurance is unnecessary to your business, but it is a policy I take out for a set period when travelling to and from exhibitions with a load of stock and hopefully returning with the takings! It is an add-on to your main policy that lasts for a set number of days/weeks and costs a minimum of £10 upwards depending on your transit values, for a four day show for example.

A similar add-on policy exists to cover your equipment whilst in transit to shows and also whilst on site at the exhibition hall. These again vary in cost depending on the value of your equipment, whether the exhibition hall has night-time security on site, and how long the event lasts. Such cover can be as low as £10 for a three day event. You will appreciate that it is difficult to quote actual rates because insurance is a very personal commodity and each quote is designed to each person's requirements. However, it can be seen that the add-on requirements can be reasonably inexpensive if you have a good basic policy.

'KEY PERSONNEL' POLICY

Taking things a step further, does your industry provide your sole income? Does it support your family, your mortgage, your car? Would your income fail if you were ill, injured and unable to

"A recent survey of top insurance companies revealed . . . none of them will cover knitting machines under a Home Contents Policy if the machine is used as part of a business operation from the home"

work? If this is the case, then there is further insurance that can cover these eventualities. You could take out a 'Key Personnel' policy on yourself, which provides loss of income cover if you are incapacitated. Equally, there is a sickness insurance policy which provides a similar cover for loss of earnings if you are ill, and unable to work for a long period. Either way these policies are expensive, but can provide cover up to any figure you feel is realistic. It must be appreciated that such policies would only be viable to someone whose business provided major income potential, but equally, one claim necessary on such a policy would make all the previous premiums a worthwhile investment into your business, and could save your business from financial ruin if you were ill, or broke an arm for example.

So if you have previously only given insurance a passing thought, maybe now you can see more clearly where it can have definite advantages for you.
But, as with everything else:

* Give it careful thought
* Ask for more than one quote (from different companies)
* Check what is covered and how
* Find out what other services can be added on
* Decide what options you may need at any one time
* Do not automatically take the lowest quote
* Go for a well known insurance company

... and once insured may you never have to make a claim!

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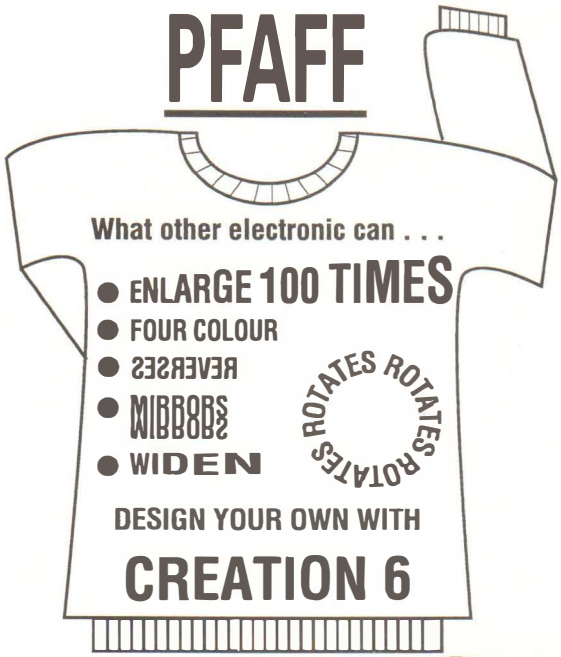

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Intoshape

In Part III of her review of the Brother System 90 Intoshape package ANGELA GORDON looks at additional features and scanning images

In the past two issues I have described all of the main features of this system. There are still a few icons on your DESKTOP screen which we have not yet looked at, so I will start with those.

PRINTING is fairly self-explanatory, this program is used to produce your printed copies of motifs, patterns or garment panels and there are various types of printout from which to choose.

BOOK is an interesting concept, it allows several patterns to be collected together for a single downloading to the knitting machine. In general every-day use we would not normally wish to send a collection of patterns to the knitting machine in one go. When producing a garment using several motifs, it would be simplest to combine them on the MOTIF EDITOR screen, OVERLAY them on to the garment and send the complete pattern to the knitting machine.

There are exceptions of course, such as when combining stitch patterns with greatly differing tensions, for example lace and Fair Isle. Then you may prefer to download the patterns and combine them on the knitting machine without using the MOTIF EDITOR or the OVERLAY facilities first.

It is also possible to download your book of patterns into your friend's knitting machine, or PPD, or save a book of patterns on disk to exchange with a friend who also uses Intoshape.

Collecting your patterns into a book is fairly straightforward. Your MOTIFS must first of all be converted to and saved as PATTERNS in the STITCH program. Then use the BOOK program and either open an existing BOOK to add your patterns to, or start a new one. When you have opened your book you simply ADD all of your new PATTERNS to it. You will notice a list of patterns being saved in the BOOK on the right side of the screen. These are numbered 901, 902 and so on, so that they can be called up on the knitting machine with the appropriate number.

It is also possible to delete a pattern which is no longer required and any saved patterns within the BOOK can be viewed on the screen by selecting DISPLAY from the EDIT menu.

The dustpan and brush icon (TIDY) should be selected at the end of a session in which you have deleted GARMENTS. As the name infers, this will TIDY up (delete) any files which may relate to the garment already deleted, thus saving disc space.

My children were fascinated with the TRASH CAN icon (bottom right of the screen). This is used for removing any files stored in MOTIF, GARMENT, etc, whilst you are in the DESKTOP. For example, I created a series of purely fictitious test garments to try out this software and then decided to erase them all and create some more. By selecting the GARMENT FILE (not the program icon) and then selecting the JUMPERS FILE I can see all my created jumpers on the one screen. To put them into the TRASH CAN just take the pointer on to the one you wish to dispose of, hold it down and drag the jumper into the TRASH CAN.

Once all the no longer required files are in the trash, click on the TRASH CAN icon and you will be shown everything contained within. Now click on the icon with the $ symbol (top left of the screen) and select EMPTY TRASH. This will dispose of all your garbage, but be warned — it is gone for good!

After I had amused my daughters with this I then spent ages worrying that they would dispose of the garments I wanted saved! They love creating patterns on the MOTIF EDITOR and you never know what they will get up to when I am out — they are quite capable of using the computer unsupervised and that includes my knitting programs.

There is also the PCX icon. This is used for importing patterns which have previously been created in another painting program, or from a scanned or digitised image and stored as PCX files. First, if you have never used a painting program try one out now, they are great fun!. Most modern computers come bundled with Windows 3 which includes Windows Paint. Almost all the current versions of painting programs can save 'paintings' as PCX files but not all do so (if the option is nor shown on the menus you should check the manual).

Clwyd Technics can supply a suitable hand held scanner, the DFI HS-3000PLUS, which for £99 plus VAT includes a good painting program called PC Paintbrush and naturally this saves PCX files.

THE SCANNER

So now on to the scanner. This is a very exciting design tool which can be used to copy an image from paper directly into your computer where it can be saved and used with Systems Intoshape. A word of caution before I describe how it works — please remember that you will still be governed by the copyright laws when using a scanner. Yes, you can scan almost any two-dimensional image, but whether or not you may use it on your knitting really depends on where the image came from.

If you scan a family photograph, or a child's drawing then there is no problem, but you would not, for instance, be allowed to copy a work of art by Monsieur Palette (or any of the well-known cartoon characters) and knit it.

I have been scanning some designs from several books by Dover Design Library (available by mail order from the Home Workshop, 1 Hollybush Lane, Burghfield Common, Reading, Berks RG7 3EL). Three of my favourites are Celtic designs, Japanese Crest Designs and Traditional Chinese Designs. These books specifically state in the front that you may use the designs for graphics or craft applications provided that you use no more than a certain number of them in any one project or publication.

A scanner will require an adaptor card to be installed in your computer. If this is the first card to be added then it is normally just a matter of plugging it in and away you go; but if you have other cards in use — such as a modem, network or other facility, then the JUMPERS set up can be rather tricky (jumpers are a technical term for the switches — not a knitted jumper!). Even my husband who is a whizz with computers had three cards plus their respective manuals in front of him for fifteen minutes sorting out the correct order to avoid conflicts!

The scanner is like a hand held photocopier but you move the copier slowly over the paper instead of putting the paper into it. Make sure

that your paper containing the picture is perfectly flat to avoid a distorted image, follow the instructions which appear on the computer screen and then keeping the START button depressed, just move the scanner down the sheet of paper.

On the scanner there are several buttons/switches. 'START' and 'light<<dark' are self explanatory, the 'Photo/Letter' selector determines how many shades of grey are picked up. If your image is only black and white (as in the Dover Design books) you can use the letter setting even though it is a picture. Photographs would contain several shades and therefore would require one of the other settings.

RESOLUTION SWITCH

The Resolution switch on the right is slightly more difficult to explain, it will affect the total possible length of your scanned image. The longest scanned image is obtained on setting 1 and the shortest on setting 4—I get a perfectly good image on 1 most of the time. To explain further, the scanned image is a series of black dots, for varying shades you would require more dots per inch to obtain the maximum darkness in some areas and lighter shades in others.

To test this out, mark out two one inch squares. take a soft pencil and make twenty dots in one square and fifty in the other and see which looks the darkest.

The image memory buffer consists of bits which are either on (which equals a black dot) or off (which equals a white dot). There is only a certain amount of memory available, so to represent black and white requires less resolution and therefore less memory is required than the same size picture in varying shades of grey.

Do not be too fussy about the area to be scanned, just make sure that it includes the part you require. Once you have scanned your image you can select any part of it to be saved as a PCX file for future use. You can even make several selections of parts of the image provided you remember to give each one a different name when you save them.

THE CUT FACILITY

Before using the CUT facility to select the area you wish to save, use the VIEW window over different areas of the image. I use this facility rather like I would use 'L' frames to isolate certain areas of a design board.

You must ensure when you name your file that you do in fact save it as a PCX file, there are other options and it is up to you to choose the correct one. After saving the parts of the image you require, exit from the scanning program. The PCX file can be read into a painting program where you can play around with it, but I generally load them straight into the System Intoshape program and do all the tweaking there.

At the main DESKTOP screen, select PCX in with two clicks. Now in the FILE menu select LOAD PCX, take the cursor to the bar which reads 'BROTHER' at the top of the request box and click on it. This will change to the main directory. Use the scroll bars to locate your scanner directory (mine is HS3000) and select it. Click on the SCAN subdirectory and you will have a list of your PCX files saved through the scan program. Double click on the one you want to use and the image will appear in the top left corner of the screen. Define the area you wish to use with the box which appears in the centre of the screen and then SAVE it as a MOTIF in the FILE menu. You can now use this motif in the MOTIF EDITOR in the same way as any other motif. Try using the re-size facility to make your scanned motif very large to cover the whole garment or make it smaller to use as a repeating pattern.

To summarise, the Brother System 90 Intoshape program will speed up your pattern drafting, ease your knitting with constant screen information and help you develop your design potential. With the addition of the Handy Scanner you can still draw on to paper if you wish and then scan your design into the computer for overlaying with the garment pieces, or just to convert it to a motif for transferring to your knitting machine.

Once you get into the knitting program you may find, like I do, that you will have to drag yourself away from the computer screen to go and actually knit your latest creation. I am presently into designing garter stitch patterns, that way I can leave the machine knitting whilst I create more patterns on the computer!

Clwyd Technics produced the first program to link Knitmaster knitting machines with both BBC (Masterknit) and IBM PC (PC Knit desk) computers and these are still available to Knitmaster or Silver Reed electronic knitting machine owners. I used the Masterknit system very briefly a few years ago and at the time was suitably impressed. Before someone asks me exactly how it compares with System Intoshape I have to say that I never had the time to fully test out the Masterknit system. Do also remember that System 90 Intoshape can be used for, but not linked to, any machine other than a Brother.

News from around the country

There is no doubt about it, there are plenty of classes, shows and seminars all over the country to keep you up to date with your machine knitting. Here is all our latest information . . . don't delay book today!

MACHINE KNITTING SUMMER SHOW

On Saturday 25th July from 9.30am to 4.45pm at the John Ruskin College, Selsdon Park Road, Selsdon, South Croydon, Surrey.

Fashion Shows — Lectures — Demonstrations — Yarns — Patterns — Books and much more. George Guthrie will be there to talk to you about machine knitting maintenance and there will be lectures from Hazel Ratcliffe, Ann Brown, Jenny Rose, Viv Pain and Dot Clancy.

Surgery — There will also be an on-going machine knitting surgery where you can discuss any knitting problems with Hazel.

Tickets are £3.50 entrance ticket, £3.50 buffet lunch, £2 Ploughman's lunch and £2 lectures. There is no extra charge for the fashion shows, demonstrations and machine knitting maintenance these will be on a first come first served basis.

Knitting Clubs: buy 12 entrance tickets and get one free.

All enquiries and ticket applications to Anne Kent, 28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF.

The college is wheelchair accessible and if you prefer you may bring your own packed lunch — tea, coffee and cold drinks will be available throughout the day.

COME ALONG and meet Ann Brown, Ann Durkan, Hazel Ratcliffe, Jenny Rose and others.

BORDERS COLLEGE BUSINESS COURSE, HAWICK

Recruitment has started for the Borders College highly successful machine knitting business course. This one year course anticipates approval to HNC standard with the potential to move on to HND and Degree courses in Textile Design.

Ronnie Hodgins, senior lecturer in charge of knitwear at the college says this about the course: "This course offers a unique experience to people of any age who have a desire to be creative. Machine knitting can convert innovative ideas into wearable artwork. There are many facets in producing top quality exciting knitwear and this course provides all the necessary ground work for a creative and efficient future in this exciting industry including self-employment."

For further information contact Ronnie Hodgins. Borders College, Henderson Building, Commercial Road, Hawick TD9 7AW. Tel 0450 74191.

CARDONALD COLLEGE, GLASGOW

There will be an exhibition of students' work on display in the Assembly Hall on Tuesday 9th June from 5pm to 9pm. The students have recently completed Parts 1 and 2 of the North Western Regional Advisory Council (NWRAC) Course 789 in Home Machine Knitting.

The exhibition will feature all the skills currently being taught on this course, and will include examples of art and design, pattern drafting, workbooks, knitted projects and outfits. Refreshments will be available on the main concourse.

For those unable to attend on Tuesday evening, the garments will be on display on Wednesday 10th June from 10am to 12 noon and 2pm to 4pm and again from 6pm to 9pm.

For details of courses offered by the college contact Isobel Bain. Domestic Machine Knitting, Department of Computing, Design and Fashion, Cardonald College, 690 Mosspark Drive, Glasgow G52 3AY. Please enclose an SAE.

ESSEX AND SUFFOLK COUNTY COUNCIL CLASSES IN MACHINE KNITTING

The following classes are available starting in September 1992:

STOURDALE Centre. Manningtree Secondary School. Manningtree, Essex. Tel 8286 392231. Mondays 7.30pm to 9.30pm. 18 week Ribber class.

COPLESTON High School. Ipswich, Suffolk. Tel. 8473 255885. Tuesdays 7pm to 9pm. 18 week Ribber class.

SUFFOLK College. Argyle Street, Ipswich, Suffolk. Tel. 8473 255885. Wednesdays 7pm to 9pm. 20 week Beginners class.

THORPE High School. Thorpe le Soken, Clacton, Essex. Tel 8255 861584. Fridays 10am to 3pm. 5 week Ribber class.

The tutor, Karen Fox can be contacted on 8473 328875 for further information.

AN INVITATION

The City of Westminster Local Education Authority invite you to an exhibition of work recently completed by the students for their Part 1 of the City and Guilds Creative Studies Machine Knitting Course. The exhibition will be held in the reception area of Amberley Road School on Tuesday 23rd of June from 11am to 4pm.

MIDDLESEX POLYTECHNIC HOSTS FABULOUS KNITTING TWO

Middlesex Polytechnic will host a second Fabulous Knitting Seminar on Friday 22nd May from 10am to 6pm at the Polytechnic's Faculty of Art and Design for Machine Knitting. The subject of the seminar is 'A Day of Design for Machine Knitting' and will be presented by four well known knitwear designers — John Allen, Susie Freeman, Ingrid Tate and Val Jones.

Tickets at £20 are available only in advance and include lunch and refreshments. Contact the Textiles/Fashion Department, Faculty of Art and Design, Middlesex Polytechnic, Cat Hill, Barnet, Herts EN4 8HT. Tel 081 368 1299 Ext. 5013.

AN AMENDMENT FOR PAGE TWO

We have an apology to make to PAGE TWO — in our recent competition we printed their address and telephone number incorrectly — we do apologise and here is the correction.

PAGE TWO. 2/3 Church Mews, Wisbech, Cambs PE13 1HL. Tel 0945 476579.

A THANK YOU LETTER

Knitting Day at Medway Adult Education Centre.

A very enjoyable day was had by all and there was lots to see and do. Angela Gordon with her master class on Lace and lecture on Decorative Techniques, Janet Spink's master class on the 950i and PPD and lecture on Techniques and John Allen's master class — Enrichment and Decoration of Swatches.

There was a fashion show of work by the demonstrators and students from the college and the refectory worked very hard with lunch and light refreshments. The display of yarns, patterns, buttons etc was well patronised and I would like to take this opportunity of thanking our teacher Joe Cooper, her family and helpers for a very successful day for which they put in a lot of time and effort.

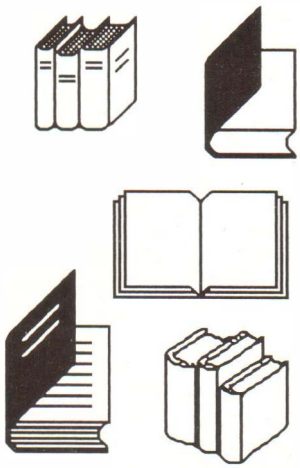
Yours sincerely,

June Shergold (a student)

GUILDFORD MACHINE KNITTING CLUB

The Guildford Machine Knitting Club meets on the third Monday of each month except April and December this year, in the Salvation Army Hall, Leas Road (off Woodbridge Road) Guildford, from 8pm. New members are welcome. Yarns and spare parts are available on club evenings. On July 20th Pam Turbett will be the speaker and she will be demonstrating her cut and sew techniques... anyone who is interested is very welcome.

Reading matters



by ANDY LEVICK

It is not often that you get hardback books on machine knitting these days, for the very obvious reason that they cost a lot to print and then to buy. However, every now and then one comes along which is a cut above the ordinary. Kathleen Kinder has written *Machine Knitting, The Techique of Lace*, published by Batsford and available from the 30th April 1992 from all good bookshops and machine knitting retailers. Priced at £17.99, this is a very good book indeed.

For those interested in lace, the formation of the stitches, the various applications available, how to apply it to garments etc, this is a must for you and for those who have not yet attempted lace, this book will get you started.

I particularly liked the format. Every variation of stitch is explained, the punchcard or mylar sheet reproduced, and a guide on the sort of use to which each design can be put. It is quite rare these days for me to approve of the photography, but the plates in this book are very clear and you are left in no doubt how your work should look.

Edgings in lace are always popular but often the result is a mite disappointing, I liked the samples shown in this book, as I also liked the examples of punch lace. It is a good idea for people to remember that there are a large number of early punchcard machines without lace carriages, where you can still make garments with a lace look by using a very fine thread. These are two of the techniques you will find in this book.

It is divided into ten main chapters and includes seven good garment patterns which are easy to knit. Yarns are also featured and at the end of the book there is a list of suppliers. I must admit that in the light of what has been available recently, this book came as a breath of fresh air. I did like it very much indeed and I would recommend it as a good Club library book but you cannot do better than to buy one of your very own.

There is another hardback book about to be released from Batsford on machine knitting by Denise Musk. Hopefully by the next issue, I will have a copy to review for you.

Happy reading,

Andy L.

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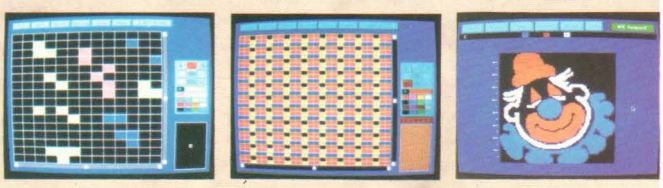

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Country style

Businesses located in rural areas form a valuable and growing part of the national economy.
JEAN WISEMAN explains how the Rural Development Commission helps knitwear companies based in these areas

Business opportunities don't only exist for those who live in the cities — businesses located in rural areas form a valuable and growing part of the national economy and high technology and engineering companies are as likely to be found in rural areas as traditional craftspeople!

Twenty per cent of the population of England live in rural areas and they need someone to look after their interests and promote their cause. This is the job of the Rural Development Commission which is the Government's agency concerned with the well-being of people who live and work in England's rural areas. During 1990/91 the RDC contributed over £15 million to workspace programmes and supported over 300 social and community developments valued at nearly £5 million — and its business advisers made nearly 12,000 visits to rural firms.

Richly-coloured jacket from Hilary Highet

KNITWEAR

Knitwear companies make a combined showing under the RDC banner at important exhibitions such as the prestigious Design in Knitwear Show — alongside some of the most important designer names in British knitwear. Hand and machine knits work alongside each other but each of the houses represented has something individual to offer. Sophie's Wild Woollens are up-market appliquéd flower jackets, jumpers and hats in luxurious yarns and sophisticated designs. Decorations range from romantic silk lilies to chenille autumnal leaves or scrumptious anemones, delicate sweet peas or wacky fish. All are painstakingly knitted and stitched entirely by hand.

Hilary Highet takes soft and rich colours from the Devonshire countryside to produce garments reminiscent of tapestries and antique fabrics — chintzes and wallpapers with a Japanese feel to the styling and Hilary uses lambswool and silk, botany wool, Shetland, kid mohair and cotton chenille in a variety of constructions.

Buttercup Knitwear is hand framed in natural fibres and includes for the Autumn season a range of longer length jackets in pure wool in a mix of floral, traditional, Paisley and geometric patterns.

Alison Campbell Designer Knitwear again uses natural fibres with patterns inspired by 1940s embroideries and 18th century silks. Waistcoats are a new item being promoted for Autumn/Winter alongside her flower jerseys and cardigans.

Judith Harrison, yet another member, features a new range of lined jackets, basic shapes which are casual rather than tailored and longer, to three quarter length. Texture plays an important part in the designs such as fruit and appliqué flowers, many in Art Deco style.

These designers forming the Countryside Collection are all Commission clients from England's rural areas.

Temsley Knitwear, the last of the six designers, creates original handknits in mohair, wool and cotton.

The RDC is England's premier rural development agency and helps promote jobs and communities in

One of the sophisticated designs from Sophie's Wild Woollens

Long length jackets from a range by Buttercup Knitwear

small towns and villages throughout the countryside.

HELP AND ADVICE

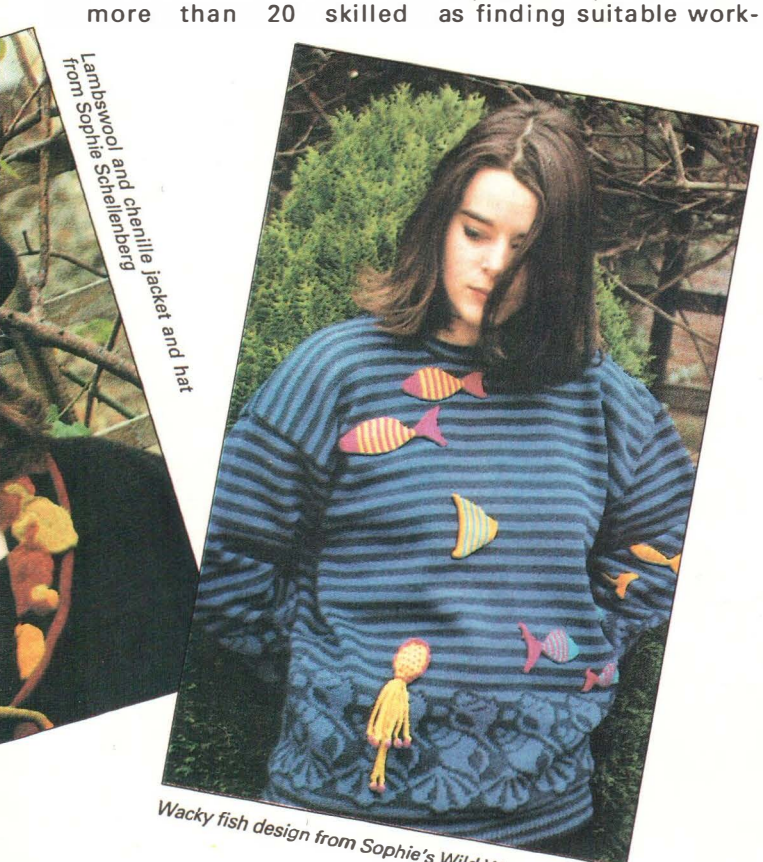
A mix of help and advice is provided, from finding starter workshops to engineering, accountancy and marketing expertise. An essential part of the growth of any business is marketing and, as well as proposing marketing campaigns and facilitating contacts with major buyers, the Commission through its Sales Promotions Unit (SPU) takes space at major trade shows. This space is then split up and offered to selected clients.

The RDC helps create some 5,000 job opportunities each year in rural areas. Its schemes are cost effective and use a relatively modest budget. Through its network of local offices the Commission provides a wide range of help, expert advice and training for businesses in rural areas. To be eligible for this help a company should normally have no more than 20 skilled employees and be located in the countryside, a village or a small town of less than 10,000 population.

THE FIRST CONTACT

The first contact at the local office is the Business Adviser who has many years' experience of giving general advice to small businesses. Advisers can help to solve problems such as finding suitable workspaces, local suppliers or new outlets. They can also advise on employing staff, obtaining planning permission or on sources of finance. Experts can also be contacted to give advice on specialist fields, financial management, productivity, marketing, training, rural transport, rural tourism, village shops and much more. The Commission has to cover the costs of these services. The initial contact with the Business Adviser is free after which the costs of further advice and consultation will be negotiated.

If you are situated in a rural area with an idea of starting up a business or improving upon what you are already doing then it's a good idea to contact your local RDC. Local addresses can be found in the telephone directory or you can write or telephone the head office of the RDC at 141 Castle Street, Salisbury, Wilts SP1 3TP. Tel. 0722 336255.



Lambswool and chenille jacket and hat from Sophie Schellenberg

Wacky fish design from Sophie's Wild Woollens

Spring

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Silver Reed SK151 Chunky and Ribber	£?	Toyota 858	£?
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Silver Reed Option 4 (Chunky)	£?	Toyota Electric Linker	£?
Silver Reed SK580 Standard Gauge	£?	Motor Drive and Stand P90	£?
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Silver Reed Sk860 Double Knitter	£?	Power Knit Electric Linker	£?
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What's in a tension swatch?

ANDY LEVICK explains her system for dealing with the essential tension swatch

Hello again! I was asking my Passap Club a few weeks ago what techniques they would like to have shown and explained to them for the current year and one of the first was tension squares. I must admit that my colleague Doris Coutts, who runs the Wight Passap Club with me (and without whom I could not cope!) knows more about tension squares than I do. I am very often taken to task, when asked what tension I used for a garment, for saying that I 'guessed it', but I gather that there are a lot of people who are mystified when it comes to tension squares for ribs, tuck stitches etc.

Single bed tension squares are knitted on either the back bed or the front, and I always use the 'Japanese' method of 40 stitches and 60 rows, measuring the stitches between the twenty-first stitch on either side of zero, and the rows between the first and sixtieth rows, which are marked with a contrast yarn.

For double bed knitting, the system is a trifle different. It's not the knitting that causes the trouble, but the measuring. Most instructions say (for instance with a rib stitch) 'slightly stretch the tension square and measure'. Easier said than done. What I do for ribbed stitches is this: I first of all knit my tension square, starting and finishing with waste yarn, knitting the chosen pattern over 100 stitches and 100 rows and allowing it to rest for at least 24 hours (you cannot rush it, so don't try). I then put the tension square, wrong side down, on to the blocking board and with a gentle and even hand pressure on the tension square place pins round it at intervals of about an inch. Then I steam the tension square very, very gently by holding the iron about three inches above the fabric. This allows a little steam to set the stitch but not crush it. I then allow the tension square to dry off and remove it from the board. Next I measure it and refer to the scales which are in any Passap books. The same technique is used for tuck stitch and Fair Isle, although with Fair Isle, I steam a little nearer the fabric.

I know there are a lot of people who would say that they deal with tension squares for measuring in a completely different way and I guess it's a case of 'horses for courses'. For instance, I know that when the form computer first made its debut, many people were confused because the measurements were over 40 stitches and 40 rows and they produced minute tension squares and tried to make sense of the result. Hardly the fault of the people using the form computers! However, I believe it was Grace Hayward who put me on the right road by suggesting I use the 100 stitches/100 rows method, mark off 40 stitches and 40 rows and measure accordingly. The larger the tension square, I am told, the more accurate the measurement. Well, I guess there is a limit to the amount of yarn you can expend doing it, but it certainly seems to be a good method to follow.

By the way, did you see that excellent system for making vertical buttonholes suggested by Grace Hayward in her cardigan pattern (page 53 of the March issue of *PMK*). Well, I have now been using this method on my buttonbands and I must say the improvement is tremendous. If you haven't already tried the method, please do so, it certainly makes a big difference to the finish and indeed the kinds of buttons you can use.

Well this is all for now. Keep knitting our way,

Andy L.

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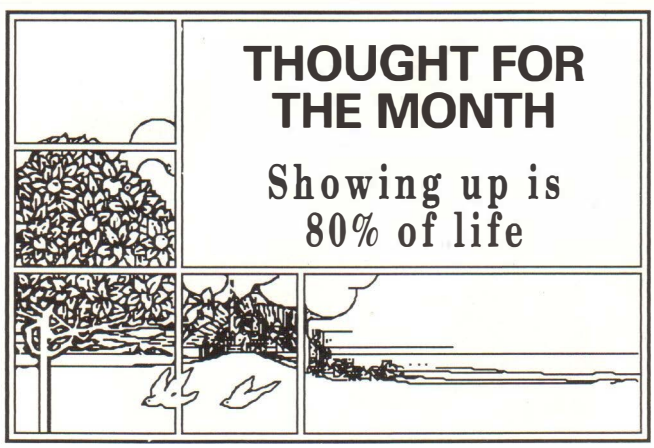


Keep it going

Whenever we have a letter from a reader who cannot find a machine knitting club in her area we go to work to see if we can locate one. Often we can, but sometimes there is a gap that needs filling and, of course, the unlucky soul who wrote to us in the first place finds herself being urged to start a knitting club. We have to say that more often than not we get a positive response and another knitting club is born!

STARTING OUT

Starting a knitting club has its problems, finding a venue, what to call the club, how much to charge, what to do and so on but somehow things always seem to get going with any lack of experience being far outweighed by the enthusiasm. I remember the very first meeting of my own knitting club in Norbury — we wondered if we would have enough to talk about to keep us going until 9pm — we need not have worried, the last new member was ushered out at about 11pm and she was still chatting as she left!

KEEPING UP THE MOMENTUM

Starting out may have its worries but keeping the club going can have more, especially if it is a large club with a constant influx of new members. New knitters need to be catered for and yet the older members need something of interest too. The club leader I am sure will feel as I used to that the club nights, even though they are only held once a month seem to come round very quickly — true?

Most people do not realise how much work goes into a successful knitting club and even though the members I am sure appreciate their club evenings they are probably not aware of just what it entails.

LAST NIGHT

I visited the Basingstoke Machine Knitting Circle who meet in the Old Basing Village Hall. My good friend Lois went along with me as she so often does, and whilst we were waiting for the club to start we were handed the club Newssheet to read. It was written in a very friendly way, it was well produced and had lots of useful information in it. We enjoyed reading it and we both agreed that had we been new members attending the club for the first time the newssheet alone would have made us feel very welcome. On the way home we chatted about the many clubs we have visited and decided (Lois decided) that we could write a book — a sort of Egon Ronay of knitting clubs. Now we don't mean that we would criticise or give star ratings (though we do have marks out of ten for the coffee — Hartley Witney got nine!) but we would point out useful and positive aspects of the various clubs which could be passed on to other clubs as suggestions. Well, a book takes a long time to produce and we are brimming with ideas so we are going to start with instalments in the magazine and when we have collected a reasonable number we will collate them into a useful handout for club leaders or prospective club leaders.

HERE IS A START

1 The club members wore badges with their names and the name of their club — especially helpful to visitors from other clubs.
2 The club had a library where members could borrow a book for a small fee — a good idea because it gives members a chance to see a book before they purchase it — the drawback is if they just borrow it and don't bother to buy their own copy — any book worth reading is worth buying — more about that in another issue.
3 Everyone had a newssheet and although this one was several pages even a single sheet keeping everyone informed is a great idea.
4 Details were read out about a competition for the Stroke Association. The details included a form that is to be filled in to apply for entry and the competition involves sending in a knitted garment (there are several categories).

The club volunteered to send all the garments off together so that members were encouraged to enter and we thought that this was exactly what knitting clubs are about — encouraging the members to get knitting rather than just talking about it and this was a practical way of encouraging people.

FOR INTEREST

Any club who has not had, and would like, details of the competition should contact the Stroke Association, Maria Henri, Appeals Department, CHSA House, Whitecross Street, London EC1Y 8JJ.

5 Seems like a minor detail but one of the biggest headaches is sorting out the teas and coffees — simple but effective, the Basingstoke ladies (and gent) put their cups out themselves, one tray for coffee and one for tea. The ladies doing the drinks know how many to make of each and everyone gets their preference — simple but effective.

FINALLY — I can't leave the Basingstoke knitting club without mentioning a lovely lady called Violet Perry. Violet has produced a book entitled *Share My 'Brother's Secrets'* and it contains patterns and hints and tips that Violet has found useful during her knitting career. The book is being sold for just £2 and all the proceeds are for the Wessex Cancer Research Fund and I know that Violet has already raised a considerable sum. I am sure that if any other knitting clubs are interested they could get details from Violet via the knitting club.

NEXT ISSUE — Lois and I will have visited one or two more clubs and will have added to our already extensive list so we will have plenty of material and ideas for you. If you have any good ideas, problems, or just something to say about running or attending a knitting club please drop us a line. Head your letter CLUBLINE and we will answer you as promptly as we can and wherever possible we will pass on your ideas etc through this column.

I know that I shall be seeing many of you in the coming months at your clubs and I look forward to meeting you all — keep the kettle on!

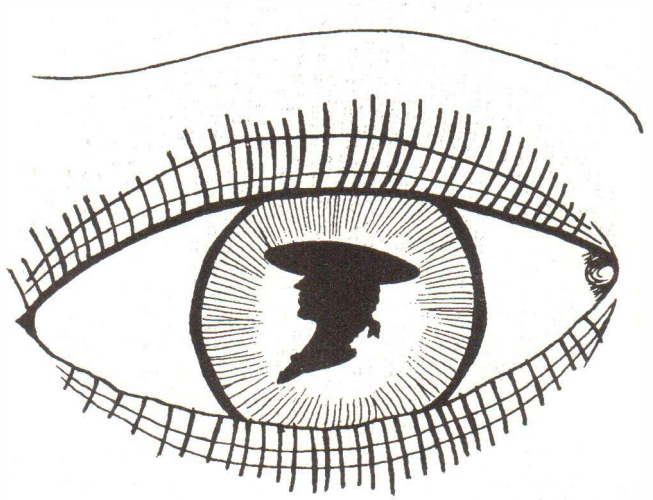
Hazel

HELPLINE

Do you have a question to ask, some good news to share? Ring between 2pm and 4pm any weekday except Wednesday on our HELPLINE 081-684 5810.

Elegance in knitwear

We should be our own best advertisement — but are we? Over the next few months BETTY ABBOTT is leaving the Time is Money theme and looking at another interesting aspect of our craft



"Like beauty, elegance is very much in the eye of the beholder"

Most of us would agree that we should be the best advertisement for our own knitwear — but are we? How often is it the case that we are so busy knitting for others, fulfilling orders that we neglect our own wardrobe?

Over the next few issues I hope that we can spend a few minutes each month thinking about improving the way we present ourselves.

There would be few of us who knit for profit whose wardrobe would not include garments of our own design and making. In fact, I believe that many of the people reading this column would have begun knitting for profit because of the interest shown in something they had knitted for themselves. Those were the days when there was time to dream, plan...

And do you find as I do, now my hobby has become a business that it is so easy to accumulate most of a wardrobe by default, i.e. by sampling in my own size for the convenience of having a body readily at hand for fitting and developing a style, then wearing the sample because I have not had the time to reknit the original pattern for myself in the colour I would have preferred, and which I know is better suited to me?

STAND BACK AND LOOK

But we short change ourselves if we fail to do this, to take time to stand back and actually look at what we wear, whether our figure has changed, whether the style is suitable, in other words how we present our craft to the public and take advantage of the most effective and readily available form of advertising, ourselves.

It can happen that occasionally we come up with something which makes it all worthwhile, when a non-knitting fashion conscious friend compliments us with a spontaneous "that looks truly elegant". Perhaps with a little more awareness and thought we can score more often.

We each have our own style of dress, thank goodness, for a knitting club meeting where everybody turned out in identical outfits would be a very dull occasion. But it would highlight the basic principles of choosing any clothing, i.e. proportion, fit, colour, finish, weight of fabric, fabric pattern, style and the suitability of all these to the wearer. Like beauty, elegance is very much in the eye of the beholder. It seems to me that 'useful, smart, pretty or attractive' are much more likely to be our own description of something we have knitted for ourselves.

DICTIONARY DEFINITIONS

Perhaps we should start by checking some dictionary definitions of elegance to see what we are aiming for.

'Graceful, tasteful, simplicity — harmonious. A very subjective matter altogether, but one well worth exploring.

Few of us meet the under thirty, 5ft 10", size 10 media perception of the fashion model, and to be honest few of our clients would either, so it would help to have a better understanding of their needs too. Elegance has much less to do with the possession of an ideal figure than in understanding and making the most of the shape we are. Good posture, bearing, poise and if necessary some help from well fitted foundation garments can enhance even the least sylph-like figure.

At your next knitting club meeting if you take a quiet look around you are sure to see that knitwear being worn looks better on some people than on others. It will have little to do with the age, size or shape of the knitter or the use of very expensive yarn, but a great deal to do with the style, fit, colour, finish and presentation of the garment and with the bearing, grooming and poise of the wearer.

Most obvious of all these will be whether or not the garment is the correct size; it would surprise me if more than half the knitwear present is not too small for the wearer. No matter how much time and effort you have used on a super yarn and extra smart style the outcome will never be worth the work if it is too small for you.

"Be realistic and knit for the size you are today, not the one you hope to diet down to next week or next month"

"Elegance has much less to do with the possession of an ideal figure than in understanding and making the most of the shape we are"

BE REALISTIC

Please be realistic and knit for the size you are today, not the one you hope to diet down to next week or next month. Unless you are very tiny indeed you will always look better in a garment with slightly more ease than in one with slightly less! Don't misunderstand me, I am not talking about excessively wide shoulders, loose sleeves or baggy skirt but the ease allowed across the hips, seat, stomach, over the bust and around the upper arm. Not everyone finds it easy to ask and then accept a friend's appraisal of one's appearance however well intended it may be. But to remove the rose coloured glasses and take a long, hard look is the first step to self improvement so either ask a family member to take a video of you in your knitteds, walking, standing and sitting, which you can play back privately, or set up two long mirrors reflecting each other and move between them noting how the garment looks on your body.

Knitted fabric, because of the very nature of its stitch structure, is a soft, fluid, flowing fabric, ready to reveal every curve, hump or bump. Would a new bra or girdle help, do you need to stand tall, put your shoulders back, tuck your tummy in, or is it just a matter of more realistic sizing?

Does that collar draw attention to a short neck, that horizontal stripe make your hips look wider, do those gathers emphasise a bulge you would rather not draw attention to? What about your hairstyle, make up, accessories? The answer will be self-evident if we allow ourselves to be critically objective.

Most of us will have learnt the tricks to analyse and enhance our own figure shapes, but why not check out the local library for the latest books on style, grooming and colour. Some enlightened knitting clubs even have such useful resource books in their own library.

SUITABLE ACCESSORIES

There will be people in the media of a similar shape to your own whose style of dressing appeals to you. Analyse why. Most elegant dressers choose accessories well, with an absence of clutter. Compare the style of Elizabeth Taylor with Princess Diana; one has an innate elegance which would be apparent were she a size 22 rather than 10-12, the other has not.

Colour choice and harmony, weight and texture of fabric, suitability of stitch to yarn are all important considerations to fashion design but none more so than the actual line. Dressmakers have no option but to present a seam as a seam but knitters, because of the variety of seaming methods available, are able to choose to hide seams by various means such as grafting, part row shaping and so on. These 'knitterly' are not always the best choice from a fashion viewpoint. I prefer to use dressmaking methods for fashion knitwear; a set in sleeve has a sharp sleeve-cap line obtained with either a very small linked stitch or by sewing machine, a straight, sharp shoulder line, a hip yoke or basque likewise. Ask yourself what is the feature of a garment's design and what seaming method will best serve it.

Invariably KISS is the answer — (keep it simple, stupid)

Likewise, pattern matching in elegant fashion knitwear is a matter of commonsense. Patterns should match horizontally where appropriate but do not need to be complete. A mirror match of a part pattern as in a skirt seam, a horizontal match across the sleeve cap in a set-in sleeve (using your eye to decide the matching point, which is seldom at the underarm). Where a match is not possible along the length of the seam, e.g. in a dress with bust darts, I would match at the skirt seams and shoulders which are visible, and regard them as more important than the under-arm seam which is not. The vertical line should match on the shoulders, with a mirror match also if this is at all possible.

Unless the design is asymmetric the pattern should be centred, which gives an automatic mirror match at the side seams. To choose the number of stitches on a garment piece to fit the pattern repeat at the expense of fit is a nonsense. We buy our own non-knitteds because the garment is attractive and flatters the wearer. In other words the colour, shape, size and style are right. Surely we should design our knitwear by the same criteria.

Does your wardrobe divide into two groups as mine does? I am aware that some of the things I knit are more often worn when I am with other knitters. They were made because of the challenge of a new stitch, technique, texture etc.

Other garments stand on their own in any company and these are the ones I think are most likely to be described as elegant. The fact that they are knitted is secondary to their success as fashionable, elegant items of clothing. They are usually very simple in design yet give years of wearing pleasure. Investment dressing indeed.

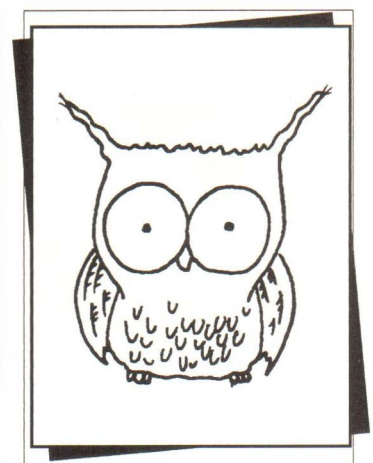
"Those were the days when there was time to dream — PLAN!"

Some do's and don'ts of ribber work

from MARY BILSBOROUGH

On page 48 of this issue we have a lovely child's suit in Half Fisherman's Rib designed by Mary Bilsborough. Ribbing attachments are often sadly neglected and used only for ribs and button bands etc and it should not be so. Full use of your ribbing attachment will double the scope of your knitting and hopefully make it more profitable as well as more satisfying and enjoyable.

Here are a few quick hints, tips and guidelines from Mary that we hope will encourage you to make more use of your ribber and of course you can start with the pattern in this issue.



DON'T ... be frightened of your ribber, experiment with it, relax and work your way through your instruction book. Treat yourself to Mary Weaver's *Ribber Book Part One* or one of the other good ribber publications available these days and try some of the easy patterns ... you really will surprise yourself.

DON'T ... forget the close knit bar (it's that long strip of plastic in your ribber box) ... you didn't throw it away with the packing did you?

DON'T ... forget to keep your work weighted. The secret is well-balanced weight so that the work hangs straight and not tilted at all. When you have to cast off stitches at each end, cast off on the carriage side with the yarn that is in the carriage and cast off at the other side with a length of spare yarn on the same row so that the work drops evenly.

Many problems are caused by too much or two little weight. The general rule is less than 100 stitches, two large weights, one at each end, more than 100 stitches another large weight in the middle. Never use just one weight it will not be evenly balanced. For just a few stitches use the small weights. Have you seen the extra small combs available from Owl Knitwear?

The address is Owl Knitwear, North Street East, Uppingham, Leicestershire.

DO ... make sure that your ribber is on a good, firm table that will not wobble especially when you start racking patterns. The needs to be firm and the machine not sliding around on a shiny surface or wobbling on a deep pile carpet ... just check, it could save you hours of trouble.

DO ... take your time. You cannot rush your ribber work ... you shouldn't rush machine knitting but we all tend to try and work up a great rate of knots (excuse the pun) but it is not worth it in the long run. Slowly and carefully will pay dividends.

DO ... keep your knees and any other obstruction out of the way ... the knitting needs to be free to flow out of the machine without anything diverting its path.

DON'T ... start knitting with your ribber if children are being a nuisance, dogs are desperate to go out or someone in the family needs your attention ... you need an hour or two of uninterrupted peace and quiet to get you started and build your confidence.

DO ... make sure that all your needles are in perfect condition. Ribber work soon detects that bent latch and problems start.

DO ... (you'll hate this one) knit your tension swatch, ideally at least 100 stitches and 100 rows and allow it to settle before you measure it (vital) and if you suspect that washing will affect the yarn then wash the sample before you measure it. The swatch should be left at least 24 hours before measuring.

DO ... use good quality, soft, good natured yarns, avoid nylon and anything bobbly. Soft 4 ply, 3 ply or less and industrial 2/30s stranded to the thickness you require will give the best results.

FINALLY ...
Stop reading about it and start ribbing.

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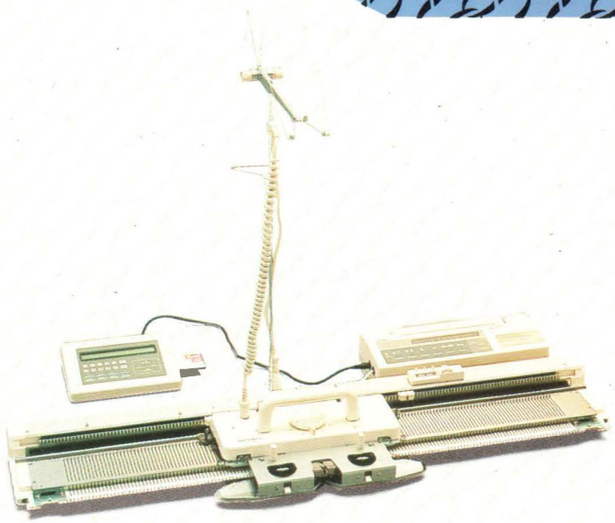
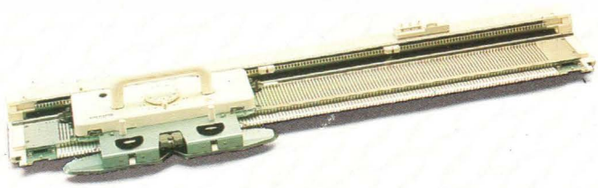
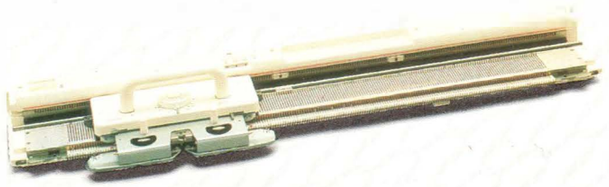


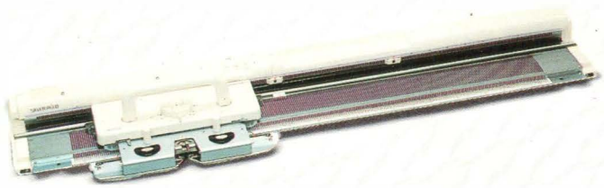
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply



SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

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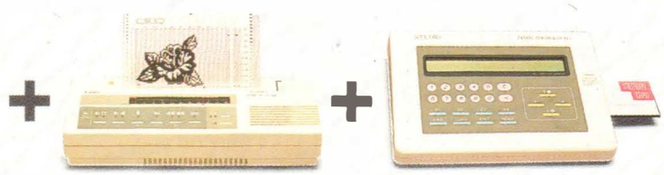
And the second Stitch Width Indicator lets you select any part of a pattern to create extra designs - with no programming required.

Silver EC1 *Pattern Controller*



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The last of Summer

Because there are still quite a few months of summer knitting left in which to take or get out orders, we are concentrating on Spring/Fashion knitwear before concentrating on Autumn/Winter '92/'93 in our next issue.

FEMININITY ASSURED

From the high fashion house of Bellino comes the message of 'Assured Femininity' as the key phrase. High profile silhouettes dominate with timeless contours in provocative colourways. Natural cottons form textured and cable knit tops cleverly co-ordinated with embroidered twills or softly fluid chambrays.

THE SPORTY LOOK

A sporty look takes a new direction with a Lurex threaded striped collection in supple cotton jerseys. Colours come to the fore in 1992 with an essence of air and water-faded azures, ices and pale sea greens. Burnished hues of coral, almond and mink introduce warmth as the season progresses showing nature's multi-colours, prolific with Mediterranean flowers and the wings of exotic birds — flaming orange, flashes of intense yellows, shaded purples, lime, malachite greens, shiny blues and finishing with deep velvety tones of indigo and violet.

▲ *Cotton sweater worn over a pleated skirt from Jacqmar*

HEARTS AND HEARTS AND MORE...

D'imalia is said to be 'wearing its heart on its sleeve' this season! It is also wearing its heart on its pocket, its hem, on its chest... in fact there are hearts all over the D'imalia range of co-ordinated knitwear, T-shirts, skirts, shorts and leggings. The more traditional is also in evidence with a range of cotton mix knits emblazoned with a clock motif to knit and shirts featuring abstract designs.

SHIP AHOY!

Nautical looks are perennial favourites and make their mark on Hom men's wear knits. Horizontally striped pullovers in 100% cotton have embroidered compass motifs, while alternatively, a tri-coloured pullover has plain and cabled sections and reverse technique motif of a stylised bird's head — again in 100% cotton. A Jacquard pullover mixes pop art and maritime motifs, this time in the newest pastel shades which are popular with both sexes.

QUALITY AND EXCELLENCE

Jacqmar — a name synonymous with 'high quality' women's wear began life over sixty years ago and still maintains a supreme standard of both quality and excellence. The collection for Spring/Summer '92 offers a selection of co-ordinates in easy care linen mixes together with cotton knits offering classic British good looks. A checked cotton sweater is smartly teamed with a pleated skirt and scarf.

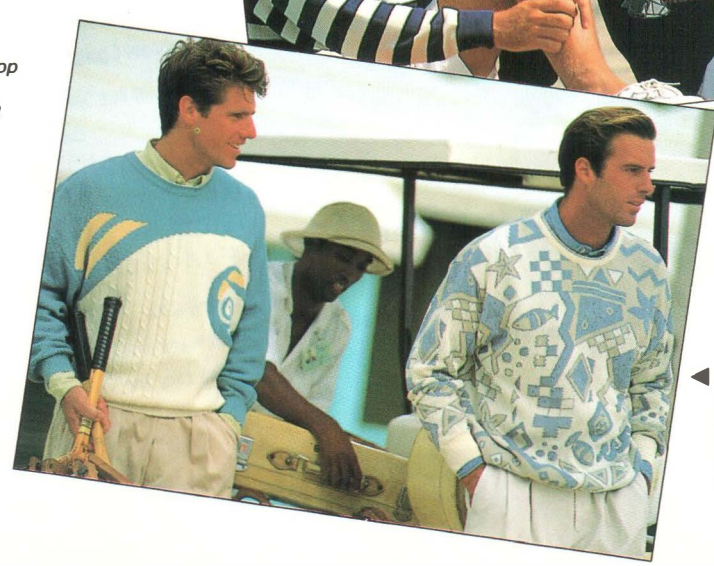
BLAZERS ARE IN

A knitted blazer is an essential part of summer dressing, and supersedes the knitted three-quarter jackets and long coats, which have had such a prominent fashion place during the winter.

Tricoville features a blazer in 70% Acrylic, 30% Wool offered in classic navy, beige, optic white, blue, rose, apple and red and it retails at around £125.

A knitted three-piece suit in optic white and navy is beautifully appliqué — and

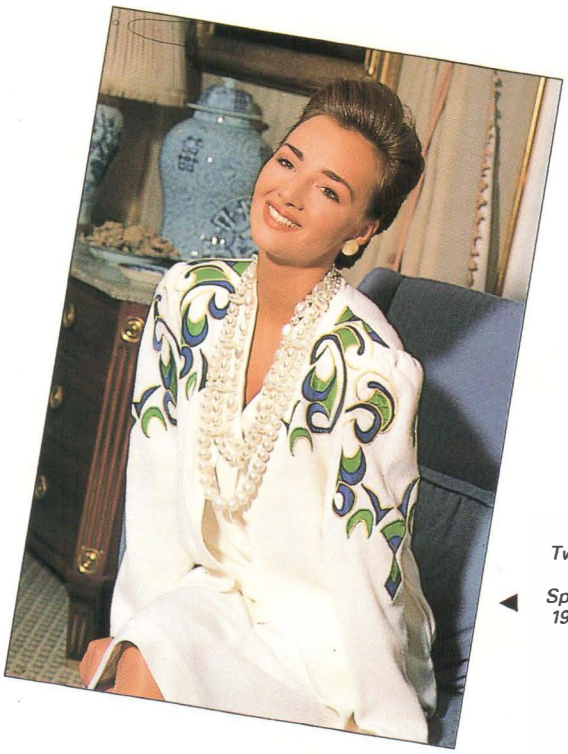
◀ *Cotton top from D'imalia*



▲ *Nautical-look pullovers from Hom*

◀ *Two pullovers from the Spring 1992 Hom Collection*

by Jean Wiseman



Two suits from Tricoville's Spring/Summer 1992 Collection

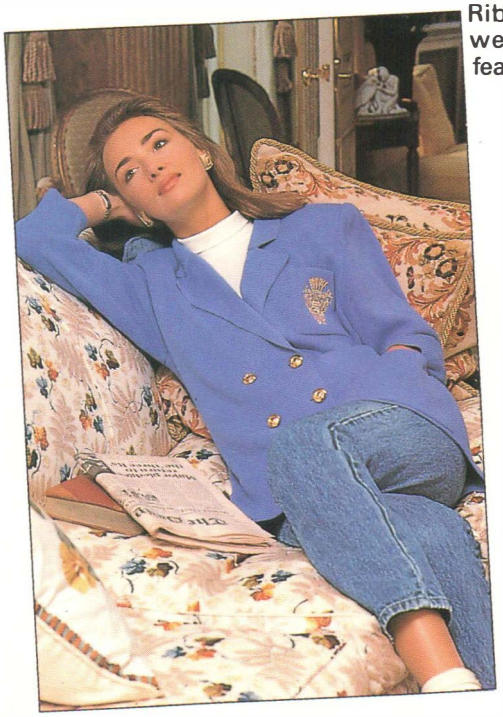
embroidered and appliquéd knitwear will be a big feature of the Autumn/Winter fashion scene.

TWO MAIN THEMES

As we approach the last of summer, we see strong yet subdued colours and imaginative structures and Jacquards in both plains and patterns. Two main themes are evident — the smoky pastels in combination with 'ecological' neutrals and strong powdery colours in designs inspired by the Warhol look of the 1970s.

THE ITALIAN SCENE

At the recent Italian exhibition where knitwear yarns were shown, colours were said to be less bright than last summer. Colours appeared to be 'washed' and tropical shades where included were more sombre. Ribbings of all sizes were a main style feature together with tiny pleatings and honeycomb patterns. Tiny holes were shown on fine knits and Swiss embroidery designs are a forerunner of the elaborate embroideries which will be seen on Autumn/Winter knitwear. So far as shape is concerned, drapes and loose lines are evident, plus wide tunics and tiny tops.



Knitted blazer from Tricoville

FOR THE YOUNG SET

For the young set, the mood for thick, chunky cotton knits continues, to be worn as standard with bright coloured leggings and heavy opaque tights in a wide variety of colours.

OPPORTUNITY AND OPTIMISM

This may well be the last of summer so far as business planning is concerned. Opportunity exists as knitwear comes out of its own 'recession' and moves forward into a more optimistic atmosphere. Autumn/Winter knitwear is charged with great excitement, and we will be taking a survey of what is 'on offer' in the next issue.

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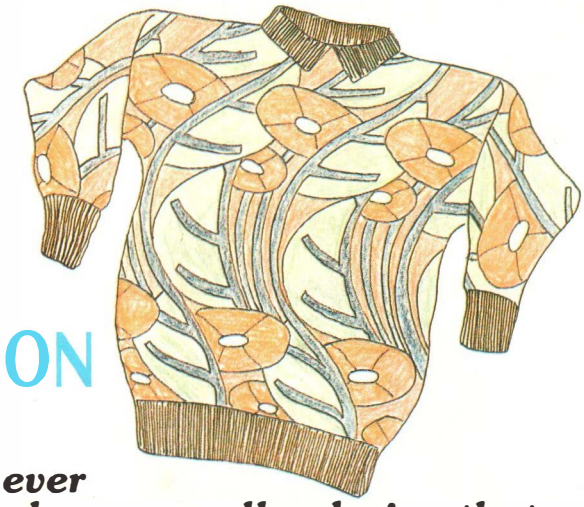
COMPETITION

THREE UNIQUE PATTERNS FROM ANDREW MOORE EACH WORTH £200 TO BE WON IN OUR EASY-TO-ENTER COMPETITION

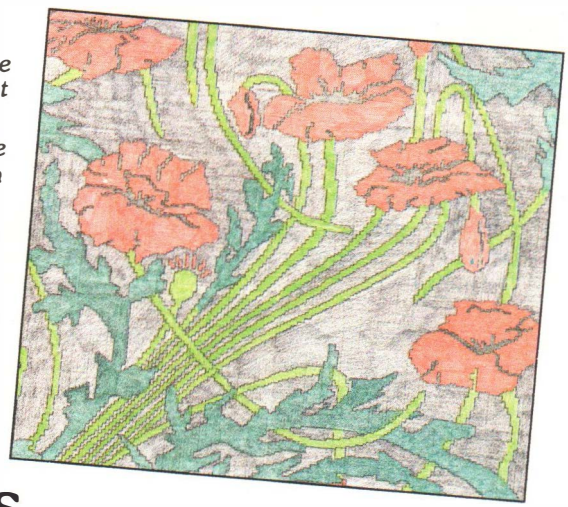


Have you ever wanted to have, or sell a design that is uniquely exclusive to you?

If so, this is your golden opportunity.

With the co-operation of Andrew Moore Designs we are able to offer three prizewinners patterns incorporating the Deluxe Design Service which is part of this company.

The entries should be basic ideas for either the surface design (not to include lace or textured stitches), or the complete garment. The winners will also be required to give further details of their requirements should this need be dictated by their entry. The prize will take the form of one of the following, according to the sketch and notes submitted.



1. *The original graph drawing plus the chart required to put the pattern into the machine. Punchcards, mylar sheets etc will not be produced.*
2. *The original graph drawing plus the finished chart to put the pattern on to the machine together with full written instructions.*
3. *The original graph drawing plus the chart to put the pattern on to the knitting plus the diagrammatical pattern for use on a knitleader or similar charting device.*

According to the machine on which the pattern will be knitted and the pattern dictates, the prize may have to be altered slightly to accommodate the requirements.

RULES

To win one of these unique designs exclusive to you for your own purposes you must submit a drawing, photo or object or source of reference, together with details of your machine and any notes. Copyright characters or property not belonging to the entrant should NOT be submitted.

Include your name, address and telephone number and send your entry to Design Competition, Profitable Machine Knitting, 144 Frant Road, Thornton Heath, Surrey CR7 7JU to arrive not later than June 30th 1992. The prizes will be awarded to the senders of the three entries considered to be the best and most suitable by the judges.

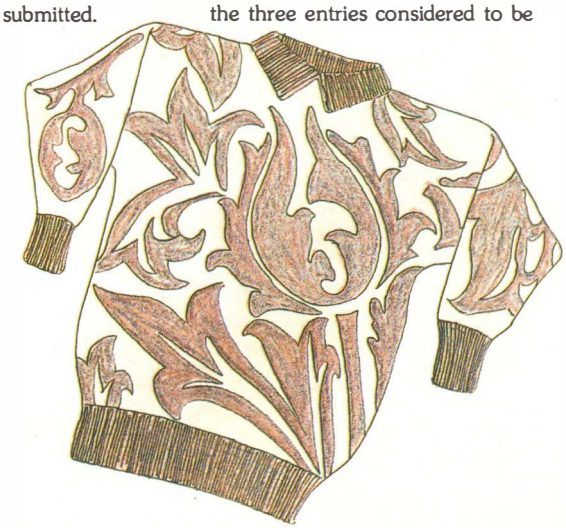
The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne Ltd and Andrew Moore Designs.

The prize must be accepted as offered. There will be no alternatives, cash or otherwise and no correspondence will be entered into.

Entries arriving after the closing date or not complying with the rules will be disqualified.

The prizewinners will be notified and the results published in a future issue of Profitable Machine Knitting.

Enquiries about the many services now offered by Andrew Moore Designs can be made to Andrew Moore Designs, 31 Mardon Road, Sheldon, Birmingham B26 3ER. Tel. 021-628 9878.



Embroidered tuck stitch sweater

This month GRACE HAYWARD writes about the Passap pattern featured overleaf and give some useful notes on single bed knitting

Well here we are again with a few Electronic titbits of information which may help the new knitter struggling to understand the mysteries of her machine. I do try to include general advice and knitting techniques that apply to all Passap knitting and not just to the Electronic 6000. For this reason I hope that Duomatic owners read everything related to Passap and glean all the general information available.

Information concerning the pattern this month

The fabric for this sweater is single-bed tuck stitch knitted on the front bed only after the welts (1x1 rib) are completed. I prefer to use a cast on comb for single bed work, but don't be put off if you have not yet bought the Passap set. If you are watchful and knit with a steady rhythm, I am sure your knitting will progress satisfactorily. The comb, and sometimes a little weighting enable you to knit a little faster and free from possible mishaps. If you do intend treating yourself to a set of weights make sure that they have the Passap name, for then they will be the right gauge.

Black strippers are essential for single bed work. Check that your strippers are not damaged in any way. If the wheels have little imperfections the yarn sometimes catches and causes dropped stitches. It is often possible to gently file down the roughness. If the blades are damaged these can be pulled out and replaced with new ones.

Uppingham Yarns are very obliging and will probably supply you with a cone weighing a little more than 500g. The garment weight does not leave you with much yarn to spare so perhaps on this occasion this may be a good excuse to knit it without preparing a tension piece first. I shall get my fingers rapped, but if you know your machine well and you usually follow the stitch size guide anyway, why not!

The yarn is priced at 23p an ounce plus VAT. If my mental arithmetic is correct 3½oz = 100g =81p plus VAT 14p = 95p per 100g. This will give you an idea of the cost but don't hold me to those figures. Uppingham Yarns will welcome enquiries.

The Electronic Stitch Tech 130 uses two tuck loops for each inked square or punched hole, therefore the Deco is used on '2' with the left arrow key depressed on the front bed. Pattern 'B' the large diamond was designed on the computer to use 40 stitches so that Duomatic knitters could enjoy knitting this garment.

Embroidery on knitwear is very popular at present, but with profitable knitting in mind, it needs to be applied easily and fairly quickly. I decided to experiment with a sewing machine, and embroider inside the large diamonds across the front and back. I used the New Home Craft 8000 machine which hasn't been available for very long. The embroidery is instant and automatic by way of a disk which you insert into the machine. You then point to the desired design, position the fabric and away you go. You do have to raise enough energy to change the colour of the thread when the screen tells you to do so. If you happen to have this machine, I chose memory card 6, Pattern No 9 which is a posy of violets. If you place the top of the diamond slightly to the left of the centre shape on the top of the embroidery frame, the posy will be positioned accurately. I had to practise a little and I would advise you to do the same on a spare piece of knitting. This machine can be seen working at Miles of Yarn, 1 Naseby Gardens, St Neots, Cambs PE19 2EH. Tel. 0480 73449. Please ring for directions. Price guide for this superb machine is around £1,350.

You may already be experienced in free hand embroidery with a normal swing needle sewing machine, and this will serve the purpose very well. For all sewing machines use Stitch n' Tear Vilene on the wrong side of the fabric. When the embroidery is complete the surplus vilene tears away out of sight, and doesn't spoil the design. You can get a Vilene backing that you iron on to the reverse side, but this does not always suit knitted fabric because you need to use a warm to hot iron. The sweater can be decorated with hand embroidery of your choice, or it can simply be left plain and it will still be an interesting fabric.

The sleeves

These are elbow length, or three quarter length depending on how you choose to wear it. The cuffs are knitted separately and then top stitched in place when making up.

The neckband

This may be new to you. The fabric is circular but because you cast on and finish with waste yarn, you are able to cut open the cast on edge, and you then have a circle of narrow fabric. You virtually use it as a binding, top stitching it in place. It is ideal for summer wear when you require a light neck finish and not a heavy ribbed neckband.

Other facts about single bed tuck stitch

Single bed programs for the 6000 do not offer the enlarging or positioning facility of most other programs. This is because, along with all single bed machines, you cannot have two needles side by side tucking and taking loops into the needle hooks. If they did the result would be one big tuck loop over the two needles and you would produce a hole. Two needles side by side will tuck when you are using both beds because the needle on the back bed comes between the two needles on the front bed, and acts as an anchor for the yarn. Therefore, single bed tuck stitch designs should never have two black squares next to

▶

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Embroidered tuck stitch sweater

continued from page 27

each other on the same line.

New knitters often feel that they must start with a single bed pattern because it will be easy for them to knit, and then they can progress to double bed knitting when they have more experience. Personally I believe nothing could be further from the truth. I encourage new knitters to knit Fisherman's and Half Fisherman's rib garments, tuck stitch fabrics and two colour Fair Isle designs using Stitch Tech 183 (N on the back bed so you do not need to cope with pushers) or N/BX for Duomatic machines. Lots of sweaters in these fabrics allow you to get to know your machine and be productive at the same time. It may sound strange to say you progress to single bed work, but on a double bed machine this is a fact of life. Passap machines are built to produce double bed fabrics with ease. Single bed fabrics need experience and sometimes a little coaxing and help from cast on combs etc but all are possible.

● **Until next time when perhaps we will discuss what I call the commercial type of lace, made without the use of the U100 or U70. This produces a fabric which is so wearable in the warmer months.**

Teaching Pattern — Passap/Pfaff Embroidered Tuck Sweater

DESIGNED BY GRACE HAYWARD

Illustrated on page 31

MACHINES: *These instructions are written for Passap/Pfaff Electronic 6000 machines and all Duomatic machines with Deco Unit*
YARN: *Uppingham Yarns 4ply Crepe*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Aran (MC)*
STOCKISTS: *To obtain this yarn, please write to Uppingham Yarns Ltd., 22 North Street East, Uppingham, Leics LE15 9QL*

SIZE
To suit bust 91-96cm
Finished measurement 104cm
Length 60cm
Sleeve seam 35cm

MATERIALS
Uppingham Yarns 4ply Crepe
1 x 500g cone in MC
1 pair small shoulder pads
Embroidery thread — either machine or hand as desired.

MAIN TENSION
40 sts measure 14cm, 40 rows measure 7cm, measured over patt (SS approx 5½/-).

Use SS 3¾/3¾ for 1x1 ribs.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN
ELECTRONIC 6000 MACHINES
Patt A is Knit Tech 130.
For patt B, prepare card for reader.
Locks GX/KK for both patts.

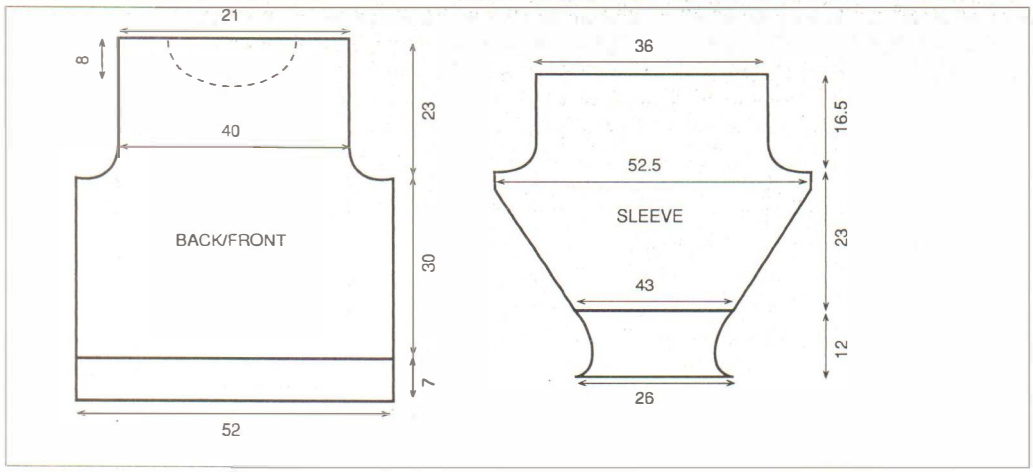
DUO MACHINES: Punch cards A and B before starting to knit.
Locks GX/AX←. Deco on 2.

PATTERN PROGRAM
ELECTRONIC 6000 MACHINES
Switch on Electronic box

Progr		ENT
Erase		ENT
Cast On	1	ENT
All St Patt	NO	
St Patt 'A'	1008	ENT
Alter	NO	
Knit Tech	130	ENT
Test	NO	
St Patt "B'	DOT	ENT
READER	Row 1	
Alter	NO	
Knit Tech	130	ENT
All St Patt		ENT
Form	NO	
L.ND -90	74-	ENT
R.ND +90	74	ENT
Start Cast On		ENT
Start Pos		ENT
Cast On	ABC	
Patt 'A'		ENT

NOTE
For useful information, please read the article on page 27 before knitting this garment.
RC refers to manual row counter on front lock.
A Passap cast on comb was used for weighting the fabric.
Neckline worked using cut and sew technique.

BACK AND FRONT ALIKE
ALL MACHINES: Handle up. Blue/orange strippers. Set Ns from 74 to L of centre and to N73 at R of centre on FB and corresponding Ns on BB to WP.
*Arrange Ns for 1x1 rib as shown in Diagram 1. N/N, SS2/2, K 1 row (to L). Insert cast on comb and remove strippers.
CX/CX SS 3¼/3¼ , K2 rows. N/N SS 3¾/3¾ , K1 row. Replace strippers.



RC000. K34 rows*. Transfer all sts from BB to FB. Black strippers.

DUO MACHINES: Place card reader to centre of machine. Insert card 'A'. On the FB bring pushers to RP, one for each N in WP. (Be sure to close the blocking rail). Deco on '0'. Pass Deco from L to R across pushers to read card. Attach to front lock. Deco on 2. Locks GX/AX←.

ELECTRONIC 6000 MACHINES: Patt 'A'. Pushers on FB to RP (Always follow instructions on screen). Locks GX/SX. Empty row, K to L. ENT, ENT. Empty row, K to R. Locks GX/KK.

ALL MACHINES: RC000. SS5½/-. In patt A, K until RC shows 64. In patt B, K until RC shows 110. In patt A, K until RC shows 174.

SHAPE ARMHOLES

Patt B, RC000. Cast off 2 sts at beg of next 2 rows, K2 rows. Rep last 4 rows 5 times in all. Dec 1 st at each end of next and every foll 6th row 3 times in all. AT THE SAME TIME when RC shows 46, change to patt A. K5 rows. Dec 1 st at each end of next and every foll 8th row 3 times in all. 115 sts. Cont with patt A and K until RC shows 129. CAL.

Locks GX/N, K1 row.

A QUICK AND EASY CAST OFF

Bring corresponding Ns on BB to WP. Blue/orange strippers. N/N, SS6/6, K1 row.

Lower FB. Using the 1x1 orange tool, draw the knitting towards the BB to expose the 'proper' sts on FB. Working from R to L on FB and using the yellow latch tool, crochet each st into the next, BUT leave sts on Ns. Break yarn and pull through last st on L. Close beds and pull all Ns into line with the back of the 1x1 tool. Still with the tool, push all Ns on FB to their highest position. Hold knitting with the left hand under machine and with the back of the tool, bring all Ns to RP, so releasing knitting from FB. Repeat on BB.

SLEEVES

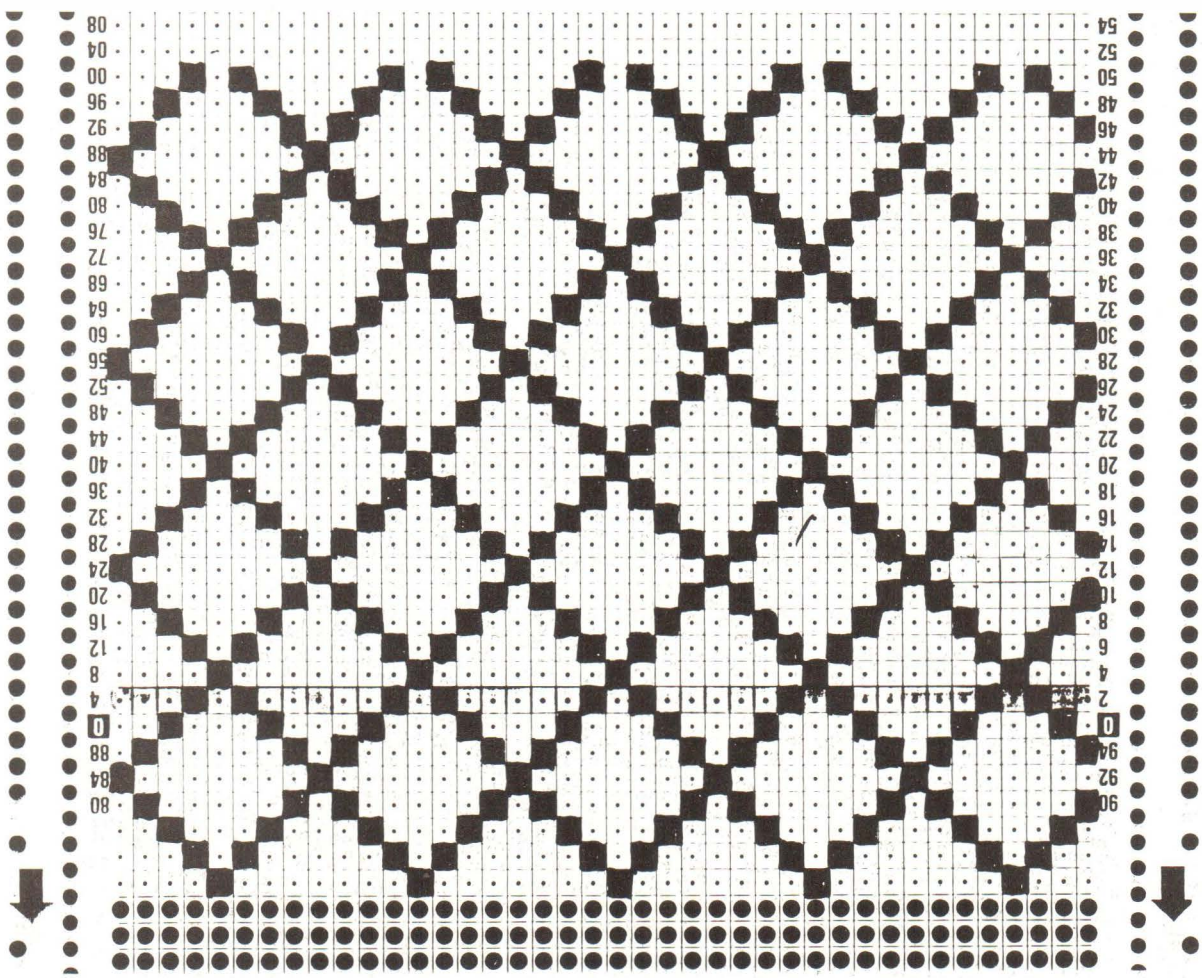
DUOMATIC MACHINES: Handle down. Blue/orange strippers. Set Ns from 62L to 62R of centre on FB and corresponding Ns on BB to WP. N/N, SS3/3, K1 row (to L). CX/CX SS4½/4½ K2 rows. N/N, K1 row. Transfer all sts from BB to FB. GX/AX←.

ELECTRONIC 6000 MACHINES: Adjust the L.ND and R.ND by touching the COR button on L. There will be 13 inc in all on each edge of sleeve, so I would suggest that you make 2 adjustments during this shaping — ie. 68 then 75 sts, then you will not be in danger of not travelling far enough to complete each row and causing 'ERROR' to shriek at you! Change the Cast On in the program from 1 to 7, which is a single bed cast on (or follow the Duo cast on).

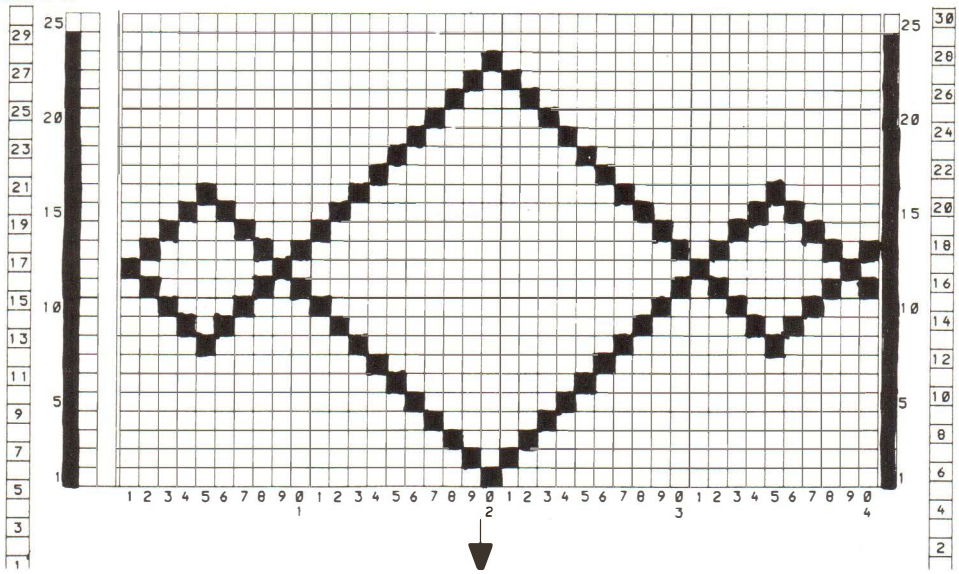
Black strippers. On FB only, set Ns from 62L to 62R of centre to WP and follow Cast On 7 electronically from program. Patt A, GX/KK.

ALL MACHINES: RC000. Black strippers. SS5½/-. K9 rows. Inc 1 st at each end of next and every foll 10th row 13 times in all. 150

Card 'A'



Pattern 'B'



sts. K until RC shows 134.

SHAPE TOP

RC000. Cast off 3 sts at beg of next 2 rows, K2 rows. Rep last 4 rows 3 times in all. Cast off 2 sts at beg of next 2 rows, K2 rows. Rep last 4 rows 3 times in all. Dec 1 st at each end of next and every foll 6th row 3 times in all, K5 rows. Dec 1 st at each end of next and every foll 8th row 3 times in all. 102 sts. K until RC shows 95. CAL. GX/N, SS6/-, K1 row.

Cast off as given for back and front.

CUFFS

(Cast on comb not required).

Handle up. Blue/orange strippers. Set Ns from 38L to 37R on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Work as given for back and front from * to *, BUT, K 50 rows. Transfer BB sts to FB. Black strippers, GX/N, SS5½/-, K2 rows. WK.

DIAGRAM 1

NECKBAND

Worked in circular knitting.

Handle down. Blue/orange strippers. Set Ns from 66 to L of centre to N 66 to right of centre on FB and corresponding Ns on BB to WP. Using WY, N/N SS2/2, K1 row (to L). CX/CX SS3½/3½ K3 rows.

RC000. Black strippers. Using MC, SS5¼/5¼, K until RC shows 6. SS5/5, K until RC shows 12. SS5½/5½, K until RC shows 14. SS 5/5, K until RC shows 20. SS5¼/5¼, K until RC shows 26. WK.

TO MAKE UP

Block pieces (excluding ribs) to correct measurements, placing between damp cloths with a weight on top and leave for an hour or two in a warm place.

Any embroidery should be completed before making up the sweater (see the article on page 27).

CUT & SEW NECK DETAILS

Use pins to mark centre of front. Measure down 8cm from this point. Count 29 sts either side of the centre pin (58 sts in all) and pin. (Back neck measures 21cm). Mark the curve of the neck with pins and then using matching yarn and long sts, mark the curve and remove the pins. Use a small swing st on the sewing machine to oversew the yarn, or backstitch by hand. Cut away the surplus fabric close to stitching.

Place back and front together, right sides facing (purl side was used as right side). Join shoulders by backstitching straight seam.

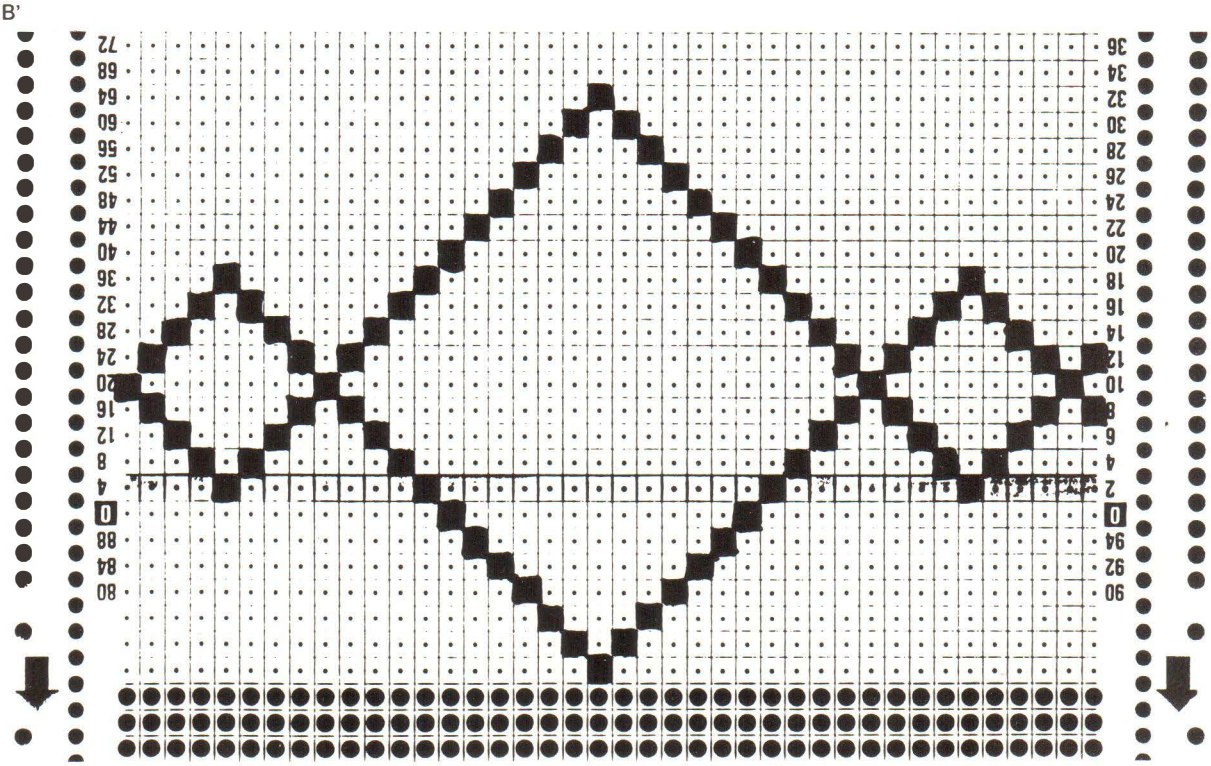
NECKBAND: Cut open the cast on edge of neckband and enclose the cut edge of the neck, pinning in place. Gradually remove the WY and backstitch into each open st, first on right side and then on inside.

Gather the lower edges of sleeves to fit cuffs. Gradually unravel WY and backstitch cuffs to sleeve, just above the gathering thread. When completed the gathering thread can be let out or pulled in for a good fit.

Place the centre of sleeve to shoulder seam. Match the sleeve and armhole shaping. Pleat the sleeve either side of centre to fit armhole. Right sides together, backstitch the seam.

Complete making up by flat seaming welts and cuffs and backstitching underarm and sleeve seams. Sew in shoulder pads.

Card 'B'



Looking at lace

In Part III of this series DORIS COUTTS combines lace and cable patterns and explains punch lace, a viable and quicker alternative to transfer lace

Lace and cable patterns are very effective, and with an electronic machine, you can choose the width of your lace pattern and cable panels to suit yourself. However, for punchcard machines you have to confine yourself to a 24 stitch pattern repeat to include both lace and cable designs, and therefore to all intents and purposes you need to look at lace cards which have two repeats across the width of the card, i.e. 12 stitches. Again as an example, we'll take card 18(21G) Brother or L10 Knitmaster and Silver Reed. The reason that I use this lace card so much is that it is common to all machines. You will need either to block out all holes on the right half of the card, or preferably cut a new card with the 12 stitch pattern on the left half of the card only (Figure 1). The needle set up is as shown in Diagram 1.

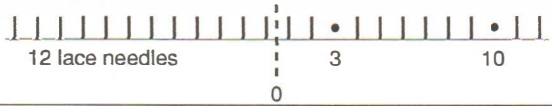
This is, of course, a 24 stitch needle set up which you repeat across the needle bed. Since the complete lace pattern takes up eight rows of actual knitting it is easiest to decide to cross the cables every eight rows although this is not essential. Let us take machines with a separate lace carriage first.

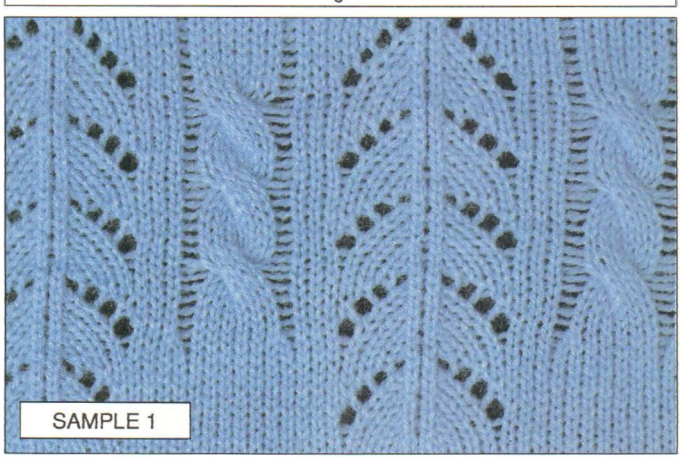
* Work as usual with the lace carriage for transfers and then two rows with the main carriage until you have knitted six rows and then done the next set of lace transfers (which is the last in the pattern). Before you knit row seven with the main carriage put needles three and ten back into WP and knit one row. Drop the yarn off these two needles and put back to 'A' position. Cross the six cable needles, three over three as usual and put into HP. Knit the eighth row with the main carriage and repeat from *. (See sample 1).

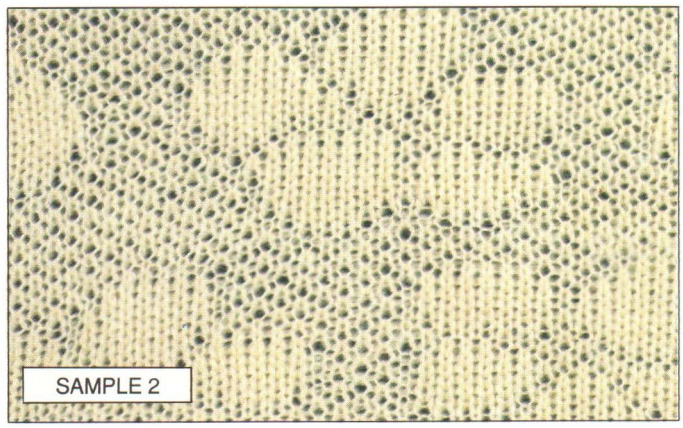
For one stroke lace carriages, although you will, of course, do your transfers without yarn since this is fashion lace, you won't be able to put the needles into HP after crossing the cable. To make sure it is easy to knit, work as for separate lace carriage until you have knitted the seventh row; drop the yarn from needles three and ten and replace to 'A' position. Now, carefully undo the yarn of the six cable stitches, only the row just knitted, cross three over three and replace on needles, then knit them by hand using the unravelled yarn, but be sure to put the needles into normal WP. Knit the eighth row and repeat.

A more complicated cable could be used but this would probably require eight needles so you would have to omit the out-of-work needles each side — try out on a sample to make sure that there is not too much strain on the needles. Of course, electronic machines have more scope in this line.

DIAGRAM 1




SAMPLE 1


SAMPLE 2

A COUPLE MORE IDEAS FOR THE LACE CARRIAGE

Before we leave the lace carriage here are a couple more ideas for its use: to transfer every other needles to make a picot edge, use the 1x1 needle selector to bring forward alternate needles to the UWP then run the lace carriage across to transfer the needles. Do the same thing selecting say one in four needles for transfer to make holes for ribbon. Machines that don't select needles forward would have to insert an appropriate punchcard to achieve the same effect.

Again where needles are selected forward you can use the lace carriage to select needles for Fair Isle patterns — the second side of the neck for example, or to reset after pulling back rows. Needles must of course be in WP and not in HP but having reset the card, you can run the lace carriage across, it will select the needles without knitting them, ready to use the main carriage on the pattern knitting. The row counter will not be affected and you won't need to set the main carriage to slip (if you don't really trust yourself doing this !).

PUNCH OR THREAD LACE

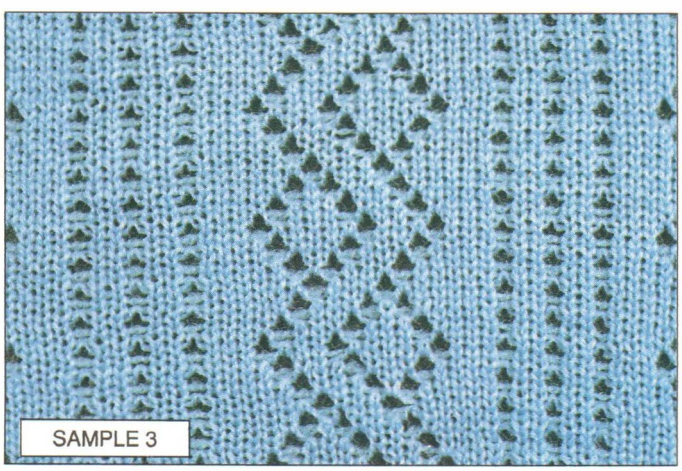
Punch lace was first introduced with the 321 Knitmaster punchcard machine. Not, by the way the first punchcard machine as it was preceded by the 313 (which as far as I can recollect was punched in reverse and possibly did not join to give a continuous pattern). Since Knitmaster had not at that time evolved their transfer lace techniques, punch lace was a viable alternative and indeed it remains so today since it is a quicker way of producing a lace effect. Its addition to standard gauge Brother machines is quite recent and is referred to as thread lace, but it is the same technique.

There is a special setting on the cam box for punch lace, usually next to the Fair Isle setting for the Knitmaster and Silver Reed machines and on the

Brother, whereas for Fair Isle you push in the top section of the centre button, for thread lace you push in both sections. This juxtaposition gives a hint of how close to Fair Isle punch lace is in the actual knitting. You use two yarns in feeders A and B but the yarn in B is much finer and knits on every needle, whereas the yarn in feeder A knits on background (unpunched) holes only. Machines without a special setting can try using the Fair Isle setting instead but the finer yarn will form floats across the back which may be liable to catch and break.

THE THREAD

The most important consideration in punch lace is the fine thread. Originally it was confined to a fine filament nylon which gave quite a harsh feel to the finished fabric. The original instructions presumably translated direct from Japanese, were to use 'woolly nylon' which has us further confused. The original nylon thread was modified somewhat to make it softer and then matching fine cottons began to be used, graduating to different tones or even complete contrasts, gold, silver thread and so on. The thing to realise is that on some needles both A and B threads are knitted together, so the combined thickness should not normally be more than a 4ply or fine double knitting yarn. Of course if you have a chunky machine with thread lace you don't have to keep to this. Apart from different thicknesses of yarns you can also experiment with different textures — a shiny yarn against a matt, smooth with fluffy and so on.


SAMPLE 3

TENSION

One problem that may arise is with the very fineness of the yarn; it is sometimes better to wind it twice around the tension discs on the yarn arm so that it holds better, reducing the tension on the discs if it tends to drag. The other possibility is that it may slip out of the B feeder. Once it is in place, a small piece of Sellotape across the entrance to the feeder will stop this happening. If the fine thread is on a spool, take an old margarine tub and a double pointed knitting needle or skewer. Push it through one side of the tub, then put the spool on it and push the skewer out the other side — you will have no difficulty with the spool catching then.

TO KNIT

Choose a simply shaped garment to start with, and before starting to knit the pattern, on the programming row, knit one row with both main and fine yarn in the main feeder. This establishes the fine yarn firmly. The end stitches could be another problem, if they are selected forward they will knit in the fine yarn or even drop, not a good idea for a side seam. So either push the end needles back, or arrange that they are not selected forward by using the single motif techniques to start the pattern one or two stitches in from each edge. It is not enough to set the cambox not to select end needles (i.e. KC11 on Brother electronics) as the end needles can then still be selected forward as part of the pattern. You may prefer just to take the time to put the end needles back each row if need be.

A small tuck stitch yoke can set off the design well, but if you carry the punch lace right up to the shoulder line, work the last row as the first, with both yarns in feeder A so that you are not picking up fine loops only on the shoulder seam.

PUNCHCARDS

As to punchcards, there are so many to choose from in the collections and they're interchangeable between machines. I like to choose a design with not more than a few holes punched side by side, as the main yarn carries as a float behind the lace stitches and personally I don't like the effect but then everyone has different ideas.

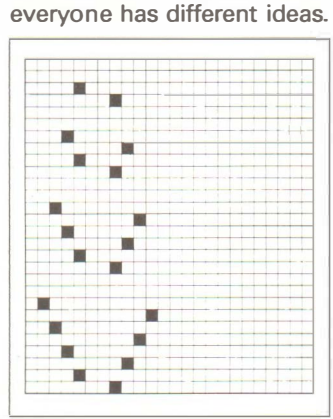


FIGURE 1, SAMPLE 1

I'm showing a sample of a design I like to do — it is not all that lacy but has a kind of embossed effect (*Stitchworld* pattern 395, Sample 2.) The yarns used were Bonnie's 3 ply and I happened to have a 2/30s yarn which matched exactly. Of course you can use two strands of 2/30s as the main yarn and one strand as the fine yarn or three strands for the main yarn if you want a thicker effect.

Sample 3 is the more traditional type of punch lace using a fine nylon thread. This is *Stitchworld* pattern 406 but as it is a 24 stitch pattern I have included a design for you to put on a punchcard (Figure 2). This design looks nice on the purl side too so it is worth checking to see which side you prefer (the same applies to Fair Isle designs with small floats — a type of woven effect shows on the purl side which can give a garment a 'different' look.

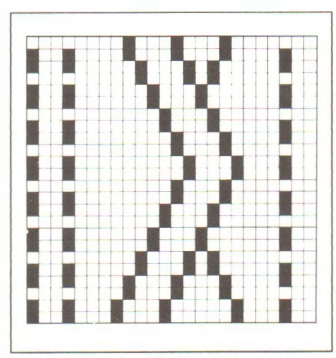


FIGURE 2, SAMPLE 3

KNIT SLOWLY

Since fine nylon is so fragile, it pays to knit slower than usual and look at the run from yarn arm to cambox from time to time to make sure the nylon hasn't broken, though this is more likely to happen if you are using a fine silver or gold thread which is easily snapped. If you have done some rows without the fine thread, of course all the main yarn stitches over the 'holes' will drop as there is nothing to hold them. Also be careful not to use a hot iron to press the fabric, the nylon might melt! I find it safest to pin out on one damp cloth and lay another on top, allowing the whole to dry naturally; however the problem doesn't arise if you use 2/30s cotton or fine bright acrylic, then you can press as you would for a normal garment.

Cotton sweater

One pattern can have many variations, making it truly profitable writes ROSALIE DAVIES. Read this article and then turn to the pattern

Although this month's design has plenty of interest, it could, in fact be made on machines without patterning facilities if the bands of slip stitch were omitted. The remainder of the decorative detail is all hand worked, and the slip stitch could be replaced with another band of 'bubble' stitch, which if you haven't tried it before, is very easy to achieve. Do remember to cancel your row counter though, before commencing this pattern, otherwise you will end up with an amazing number of rows apparently knitted!

Hems are a very easy way of adding surface interest to any garment. As they add nothing to the length or shape, they can be added virtually anywhere you please to a garment pattern you already have. Other techniques and forms of patterning can also be incorporated; during the course of one of my Decorative Embellishment Workshops one of my ladies suggested experimenting with a scalloped edge and here you see the result!

If the two rows at the fold line are knitted in a contrast colour, this gives a very pretty decorative hem indeed, giving extra definition to the scallop. A few ladies were initially very dubious about the results of this particular experiment, so it just goes to prove, never be afraid to try something different — you never know what you might discover!

On the original sweater, the yoke and sleeve tops have been left plain, but you could repeat the patterning over the whole garment, following the sequence as set.

As mentioned earlier, the slip stitch bands could be omitted, from choice as well as necessity, with the scalloped hems and 'bubble' stitch bands alternating. Alternatively, the hems and slip stitch bands only could be used. You may, of course, wish to omit the hems and just use the slip stitch and 'bubble' stitch bands. The pattern knitting and shaping instructions could still be followed as for the original garment.

Any of the three patterns could be used alone of course, and repeated at intervals, with anything between 10 and 20 plain rows between the pattern bands.

A sleeveless summer top could be made by omitting the armhole shaping on the front and back and adding ribbed bands to the side edges to a depth of approx 23cm.

As straight, longer length tops are very fashionable this summer, a tunic version could be made by omitting the welts on the front and back and knitting to the desired length with either a plain hem facing or a scalloped hem facing and additional bands of patterning if desired.

This gives the option for several versions — the original long sleeved sweater, a sleeveless sweater, long sleeved tunic or a sleeveless tunic. You could also split the front to make a cardigan or jacket, either with sleeves or sleeveless, adding ribbed, crocheted or stocking stitch front bands. As a general guide, pick up three stitches in every four rows along the front edges for sideways knitted stocking stitch bands.

Scalloped hems could be used for very unusual front bands, either both or just the buttonhole band, knitting a plain band to the same depth as the scallops for the buttons. Small buttonholes could be made in the centre of each scallop by transferring the middle stitch each time to its adjacent needle and leaving the empty needle in working position. Small cream buttons would be very effective if using the original colourway.

This 2 ply cotton has a good colour range so you may prefer to replace the main colour with, say, navy — still summery and rather nautical and an ideal contrast for the calico. Having made several garments using this lovely new yarn, I can definitely recommend it — the yarn is very soft, a dream to knit with on the machines, works well with Fair Isles as well as stocking stitch and textures and is delightfully soft and comfortable to wear.

Whatever version of our decorative cotton sweater you decide to make, I hope you will find this an interesting pattern to knit, particularly if some of the techniques are new to you. I also hope some lovely summer weather is with us by the time this issue is published.

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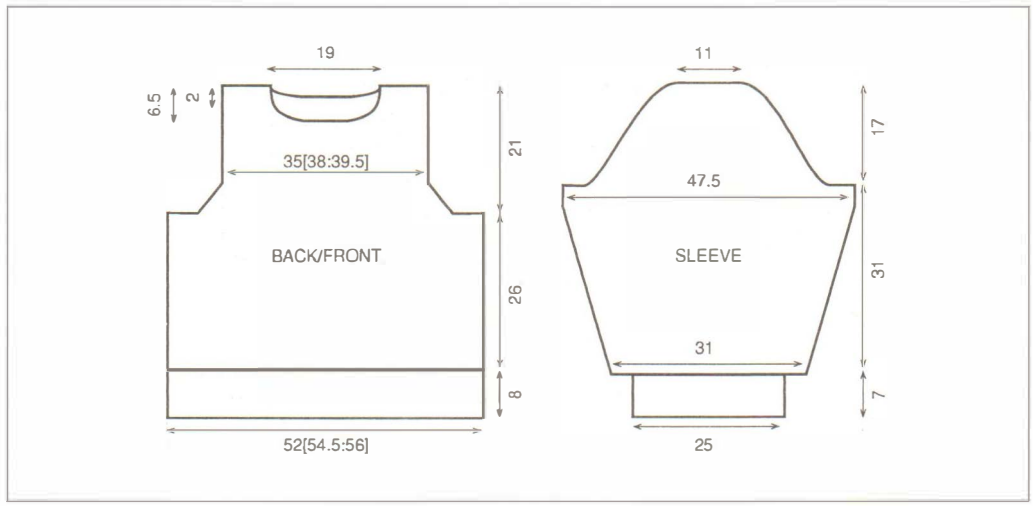
Cotton Sweater

DESIGNED BY ROSALIE DAVIES

Illustrated on page 34

MACHINES: *These instructions are written for 24 st punchcard or electronic machines with ribber. We used a Brother 950i with ribber*
MACHINES WITHOUT RIBBER: *See page 37*
YARN: *Forsell Soft Cotton 2ply*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Virginia Shade 782 (MC) and Calico Shade 700 (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*



SIZES
To suit bust 86[91:96] cm.
Finished measurement 104[109:112]cm.
Length 55cm.
Sleeve seam 38cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell Soft Cotton 2ply
2 x 250g cones in MC
1 x 250g cone in C (*Note*: only approx 60g required).
Fine knitting-in elastic (to match MC).

MAIN TENSION
29 sts and 42 rows to 10cm measured over st st, using 2 ends together throughout and after pressing, (tension dial approx 7 = MT).
Tension must be matched exactly before starting garment.

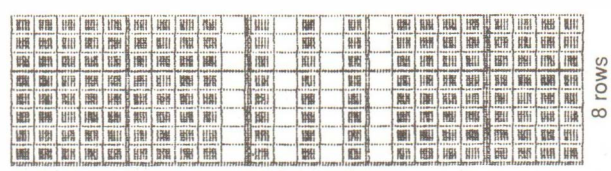
ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
BUBBLES: Are worked across the row thus:
Stop RC counting. Leaving 3 Ns nearest carr (ie. at R) in WP, push rem Ns to HP. Set carr for HP. Using A, K6 rows. Push next 3 Ns at left (adjacent to HP ones) to UWP, K6 rows. *Push next 3 Ns at left (adjacent to HP ones) to UWP, K1 row. Push first 3 Ns at right to HP, K5 rows**. Rep from * to ** across the row until there are no Ns at left in HP. K1 row. Push 3 Ns at right to HP, K6 rows. Push 3 Ns at right to HP, K6 rows. CAL. Set carr so that HP Ns will K and K1 row. CAR. All Ns in WP.

BACK
With RB in position set machine for 1x1 rib. Push 150[158:162] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC + knit-in elastic, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K until RC shows 40. Transfer sts to MB and break off elastic
Set RC at 000. Using MC and MT, K until RC shows 16. **Stop RC counting. Using MC and nylon cord together, MT+1, K1 row. Using MC and MT, K3 rows. *Set carr for HP and leaving Ns 2L-3R (of centre '0'), in WP, push every 6th N to HP. K6 rows*. Set carr so that HP Ns will K and using A, K2 rows. Rep from * to *. Set carr so that HP Ns will K and K2 rows. Turn a hem by picking up loops of marked row (ie. nylon cord row) below and hang evenly along the row. Start RC counting again, pull out nylon cord and K10 rows**. Stop RC counting. Work bubbles (see patt note). Reset RC at 36 and so it will operate and using MC, K16 rows. RC shows 52. Rep from ** to **. Using A, K1 row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for slip/part/empty. Using MC and MT+1, K8 rows. Using A, MT and st st, K2 rows. Using MC, K until RC shows 90. Rep from ** to **. Start RC counting again and K until RC shows 110.



SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at beg of next 12 rows. 102[110:114] sts. Place a marker at each edge. K until RC shows 188.
SHAPE NECK
Set carr for HP and push 46 Ns at centre and all Ns to L to HP. Cont over 28[32:34] sts at right for first side. K1 row. Dec 1 st at neck edge on next and every foll alt row 5 times in all. RC shows 198.
SHAPE SHOULDER
Cast off rem 23[27:29] sts.
CAR. Push 46 Ns nearest carr to UWP and WK. CAL. Reset RC at 188. Set carr so HP Ns will K and work left side to correspond with right.

FRONT
Work as given for back until RC shows 170.
SHAPE NECK
Set carr for HP and push 36 Ns at centre and all Ns to L to HP. Cont over 33[37:39] sts at right for first side. K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all, K1 row. Dec 1 st at neck edge on next and every foll alt row 4 times in all. 23[27:29] sts. K until RC shows 198.
SHAPE SHOULDER
Cast off rem 23[27:29] sts.
CAR. Push 36 Ns nearest carr to UWP and WK. CAL. Reset RC at 170. Set carr so HP Ns will K and work left side to correspond with right.

SLEEVES
Push 90 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. CAR.
Set RC at 000. Using MT, work in patt as given for back until RC shows 130, *at the same time,* K4 rows. Inc 1 st at each end of next and every foll 5th row (only on rows where RC counting), 24 times in all. 138 sts. K until RC shows 130.
SHAPE TOP
Cast off 12 sts at beg of next 2 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at beg of next 12 rows. Place a marker at each edge. K3 rows. Dec 1 st at each end of next and every foll 4th row 5 times in all, K2 rows.

Dec 1 st at each end of next and every foll 3rd row 6 times in all. Cast off 2 sts at beg of next 4 rows. Cast off 3 sts at beg of next 4 rows. Cast off 4 sts at beg of next 4 rows. RC shows 200. Place a marker at centre and cast off rem 32 sts.

CUFFS

With RB in position set machine for 1x1 rib. Push 72 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC + knit-in elastic, cast on and K3 tubular rows. Using MT-3/MT-3, K36 rows. Transfer sts to MB. With wrong side facing, pick up bottom sleeve below WY and hang on to Ns, dec 18 sts evenly along the row. Using MT, K1 row. Cast off.

NECKBAND

Join right shoulder seam.
Push 150 Ns to WP. With wrong side facing, pick up 8 sts from side of back neck, 46 sts from below WY at centre back, 8 sts from side of back neck, 26 sts from side of front neck, 36 sts from below WY at centre front and 26 sts from side of front neck and hang evenly along the row. Using MC + knit-in elastic and MT, K1 row. With RB in position set machine for 1x1 rib. Transfer sts for 1x1 rib. Drop RB, insert comb. Return RB to WP and weight comb evenly.
Set RC at 000. Using MT-3/MT-3, K10 rows. Using MT-4/MT-4, K10 rows. Using MT-3/MT-3, K10 rows. Transfer sts to MB. Cast off each st manually, taking yarn behind gate pegs.

TO MAKE UP

Block and dampen or steam press pieces to correct measurements, omitting ribs and bubbles and pressing hem line folds flat. Join left shoulder seam, omitting neckband. Set in sleeves, matching side markers and placing centre marker to shoulder seam. Join side and sleeve seams. With wrong sides together, join neckband seam. Fold band in half on to right side and finish by backstitching in place close to cast off edge. Give seams a final press — from wrong side.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figure in brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row, (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of the work, thus releasing waste knitting.

Building on the Basics — Saddle Shoulder Sweater

DESIGNED BY MARION NELSON

Illustrated on page 39

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with ribber*
MACHINES WITHOUT RIBBER: *See page 37*
YARN: *Denys Brunton Designer Yarns De-lux 4ply*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Larkspur (MC) and White (for child's version) or Navy (for man's version) (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR.*

SIZES

To suit chest 71[101]cm
Finished measurement 76 [106]cm
Length 45[67.5]cm
Sleeve seam 32.5[45]cm
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS

Denys Brunton Designer Yarns De-lux 4ply
1 x 400g cone in MC
(*Note*: Only approx 150g required for child's size)
Small quantity in C
Note: 2 cones of MC would be sufficient for 2 adult and 1 child's sweater.

MAIN TENSION

28 sts and 40 rows to 10cm measured over st st (tension dial approx 7•• = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 37.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE

This pattern is taken from the Saddle Shoulder Set of Marion Nelson basic pattern cards and can be knitted with or without the motif. We used the punchcard pattern for the child's and the mylar sheet pattern for the adult's sweater. Non-electronic owners can hand select the mylar sheet pattern by following the chart. Remember to anchor the contrast colour by using a separate piece of MC each side of the motif area, hooked over the N adjacent to the last st K in C on each row. This will stop the contrast yarn pulling and leaving a gap around the motif.
The punchcard pattern is 64 rows long — if you place it in the middle, start the motif when RC shows 10, so that the pattern is finished well before starting the 'V' shaping. The same will apply to the larger pattern (130 rows long) if you prefer to place it in the middle. However, we chose to place it on the right hand side of the garment and started a little higher (approx RC20).

SINGLE BEDS:

Use 2x1 mock ribs for hem, cuffs and neckband.

BACK

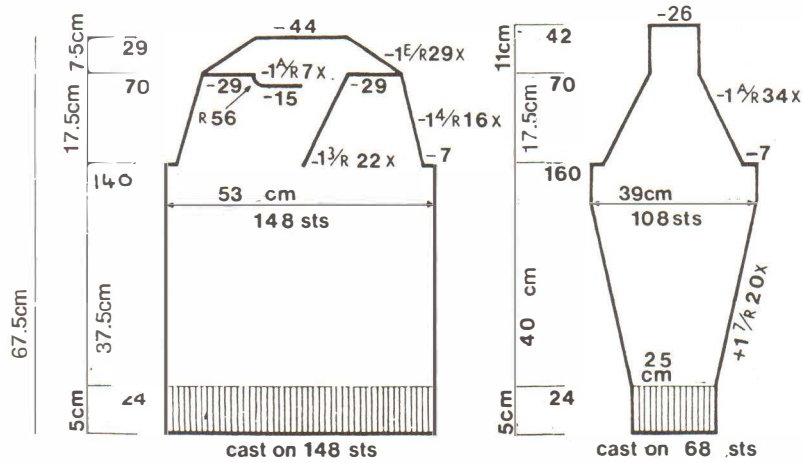
With RB in position set machine for 1x1 rib. Push 106[148] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-4/MT-4, K24 rows. Transfer sts to MB*.
Set RC at 000. Using MT, K until RC shows 90[150]***.

SHAPE ARMHOLES
Set RC at 000. Cast off 6[7] sts at beg of next 2 rows. K3 rows. Dec 1 st Ff at each end of next and every foll 4th row 11[16] times in all. K until RC shows 50[70].

SHAPE SHOULDER
Set RC at 000. Set carr for HP. Push 1 N at each end to HP on next 21[29] rows. Cast off rem 30[44] sts in WP. CAR. Push 21[29] Ns nearest carr to UWP. Using MC and MT, K1 row, WK. CAL. Set carr so that HP Ns will K and using MC and MT, K1 row. WK.

FRONT
Insert punchcard/mylar sheet and lock/program patt on first row. Work select/memorise row, 1 row before noted starting row (see patt note).
Working motif patt as desired or as noted (see patt note), work as given for front to ***.

SIZE: 101cm



SIZE: 71cm

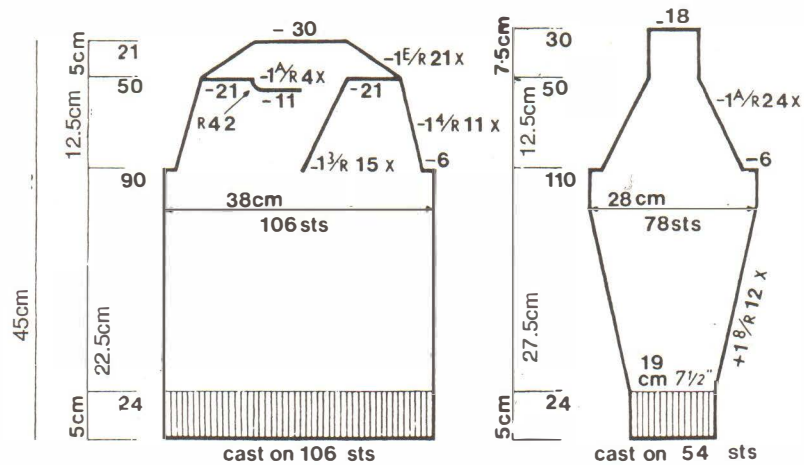
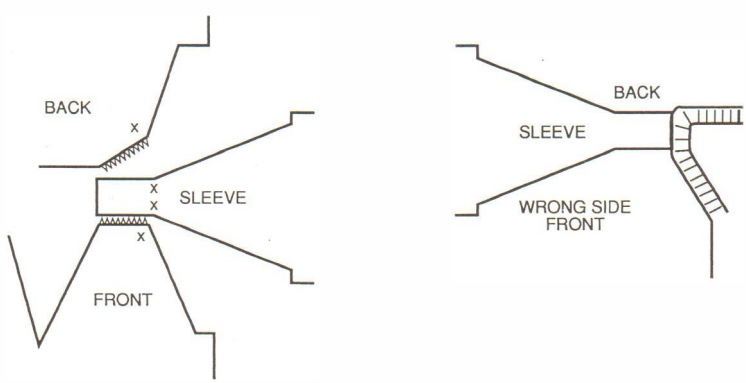


DIAGRAM 1



SHAPE ARMHOLE AND 'V' NECK
Set RC at 000. Set carr for HP. Push 53[74] Ns to left of centre '0' to HP, cont over rem sts at right for first side. Dec 1 st Ff at neck edge on next and every foll 3rd row 15[22] times in all. *At the same time,* when RC 000, cast off 6[7] sts at armhole edge on next row. K3 rows. Dec 1 st Ff at armhole edge on next and every foll 4th row 11[16] times in all. 21[29] sts. K until RC shows 50[70]. WK.
CAL. Reset RC at 000. Set carr so HP Ns will K and work left side to correspond with right.

SLEEVES
With RB in position set machine for 1x1 rib. Push 54[68] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *.
Set RC at 000. Using MT, inc 1 st at each end of next and every foll 8th[7th] row 12[20] times in all. 78[108] sts. K until RC shows 110[160].

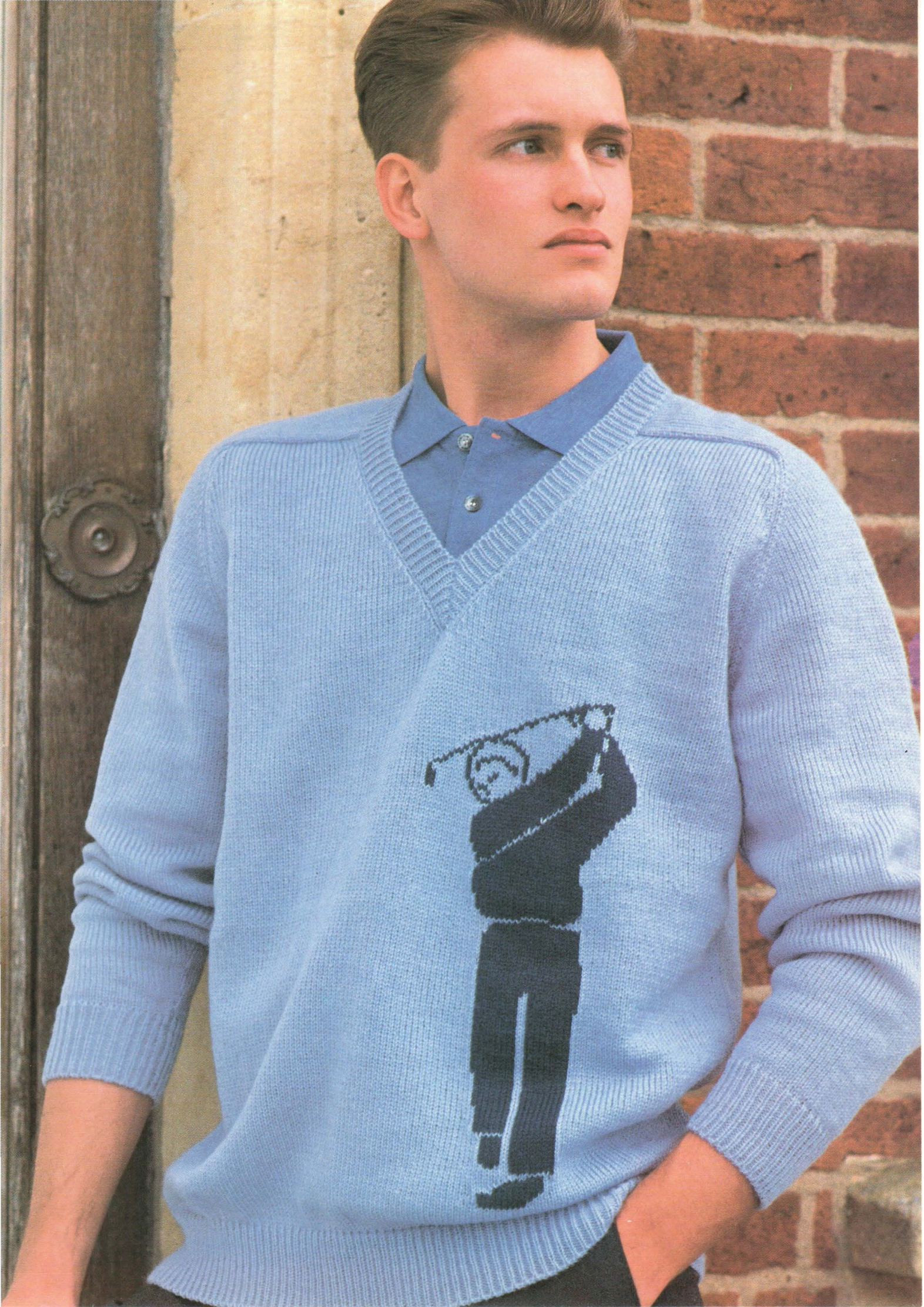
SHAPE TOP
Set RC at 000. Cast off 6[7] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 24[34] times in all. 18[26] sts. RC shows 50[70]. K until RC shows 80[112]. Cast off.

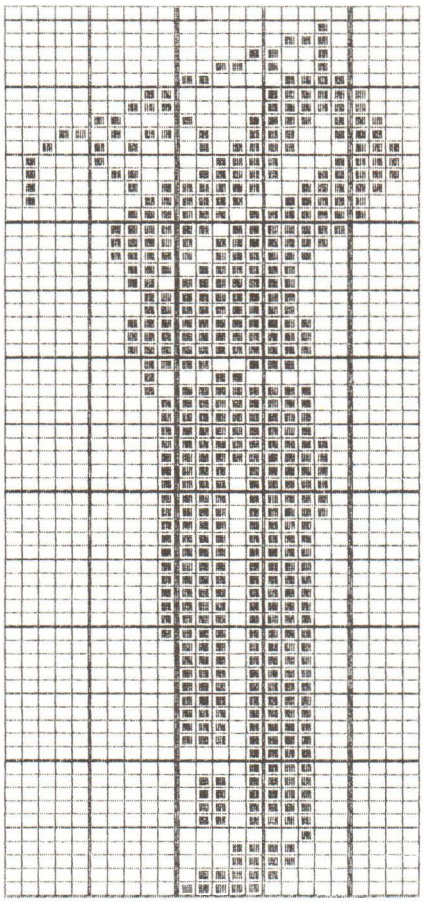
JOIN SHOULDERS
To avoid joining the wrong sections you may find it helpful to lay out the garment as shown in Diagram 1 and pin together.
BACK: With right side facing, hang sts from back shoulder on to machine, then with wrong side facing, pick up saddle of sleeve evenly on top. Using TD 10, K2 rows. Cast off using the latch tool.
FRONT: With right side facing, hang sts from front shoulder on to machine, then with wrong side facing, pick up saddle of sleeve evenly on top. Complete as given for back.
Work second shoulder alike.

NECKBAND
With RB in position set machine for 1x1 rib. Push 66[94] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-4/MT-4, K12[14] rows. Transfer sts to MB. With wrong side facing, pick up sts from centre back to centre front and hang evenly along the row. Using TD10, K2 rows and cast off using latch tool.
Work second side alike.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Set in remainder of sleeve. Join side and sleeve seams. Join back neckband. Join centre front neckband, mitring the seam as shown in Diagram 1.

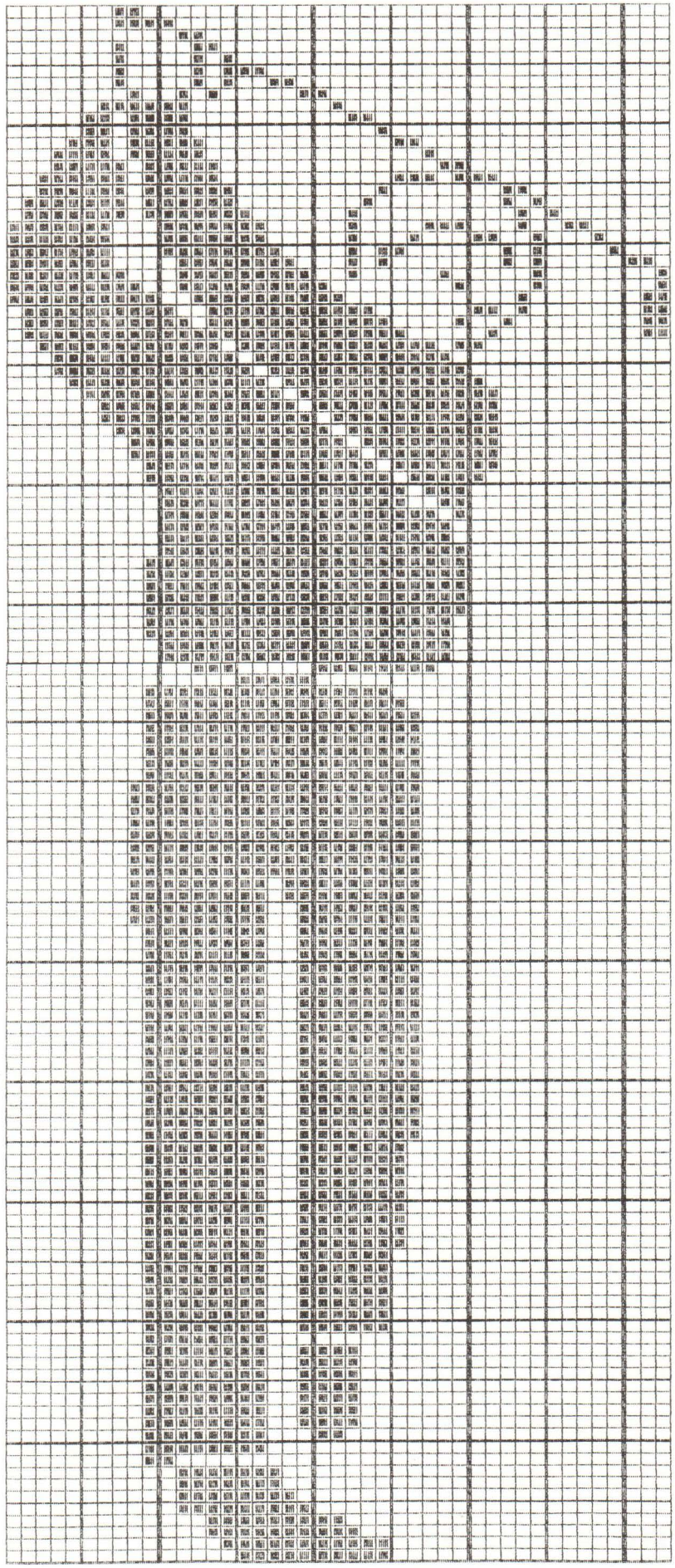
continued on page 40





66 rows

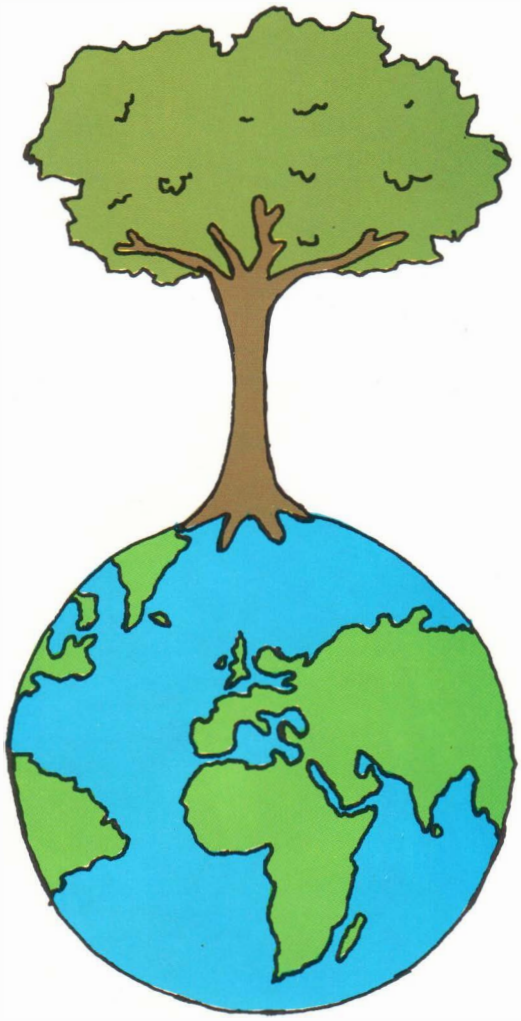
24 sts



130 rows

43 sts

Environment friendly



EVERGREEN RECYCLED FASHIONS

Evergreen produces textile goods which cause least harm to our environment. One of the fastest growing of their products is the yarn for machine knitting which is made from 100% recycled fibres, 100% undyed.

WOOL/ACRYLIC COLLECTION. This yarn is 50% wool, 45% acrylic and 5% other fibres sold on a 1000g cone. It is machine washable, wool cycle 40°. There is a range of 18 lovely colours several of which have an interesting tweed effect.

THE ACRYLIC/COTTON is 75% acrylic, 20% cotton and 5% other fibres, is also sold on 1000g cones and is also machine washable at 40°. This yarn is in six delicate pastel and natural shades ideal for summer knitting.

Both yarns can be supplied in small quantities or in bulk at wholesale prices.

For details send an SAE to Evergreen Recycled Fashions. Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. Tel. 0924 453419.

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Simple Sideways Top

DESIGNED BY ANNE KENT

MACHINES: *These instructions are written for standard gauge machines*
YARN: *Brier Hey 3/8 Soft Cotton.*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Anemone (MC) and White (A)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 96[101:106:112:117]cm.
Length 51cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brier Hey 3/8 Soft Cotton.
1 x 500g cone in MC (smallest size garment weighs 250g).
100g in A.

MAIN TENSION
31 sts and 46 rows to 10cm measured over st st after washing, drying and pressing. (tension dial approx 6 on Silver Reed and Knitmaster and 5 on Toyota and Brother).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
I think you will find this summer top easy to knit. The hems and sideways knitting give two new techniques. An alternative would be to knit two backs and use some fancy crochet around the arms, neckline and bottom in place of the hems. A pretty motif or some embroidery would give a different look again. I'm sure you will find lots of ways to use the basic pattern.

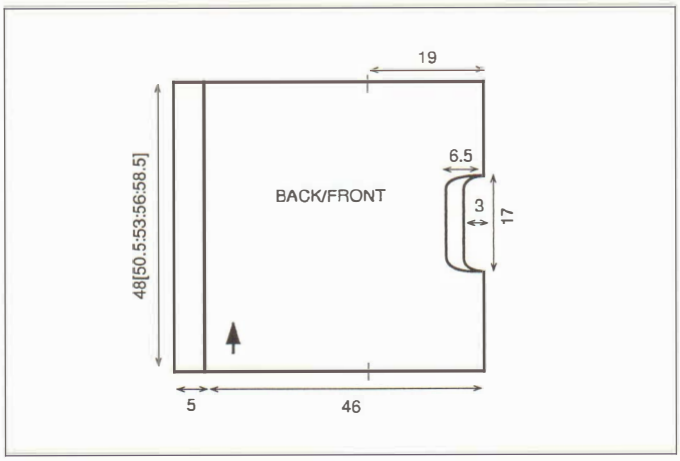
BACK
Push 144 Ns to WP. Using WY, K a few rows, ending CAR. Place a marker on 60th st from right edge.
RC000. Using MC at MT K70[76:82:88:94) rows.
SHAPE NECK
Cast off 10sts at beg of next row (ie. at R). K until RC shows 150[156:162:168:174]. Cast on 10 sts at beg (ie. bring forward 10 Ns at R and 'e' wrap to cast on). K until RC shows 220[232:244:256:268]. Place a marker on 60th st from right edge. WK (ie. using WY, K a few rows and release from machine).

FRONT
Work as given for back until RC shows 40.
WORK TRIM
Stop RC counting. Using C K8 rows. Turn a hem by picking up loops from first row worked in C below and hang evenly along the row. Start RC counting again. Using MC K10 rows. Rep from * to * 3 times in all. K until RC shows 70[76:82:88:94] CAR.
SHAPE NECK
Cast off 20sts at beg of next row. K until RC shows 150[156:162:168:174]. Cast on 20 sts at beg (ie. bring forward 20 Ns at R and 'e' wrap to cast on). K until RC shows 220[232:244:256:268]. Place a marker on 60th st from right edge. WK.

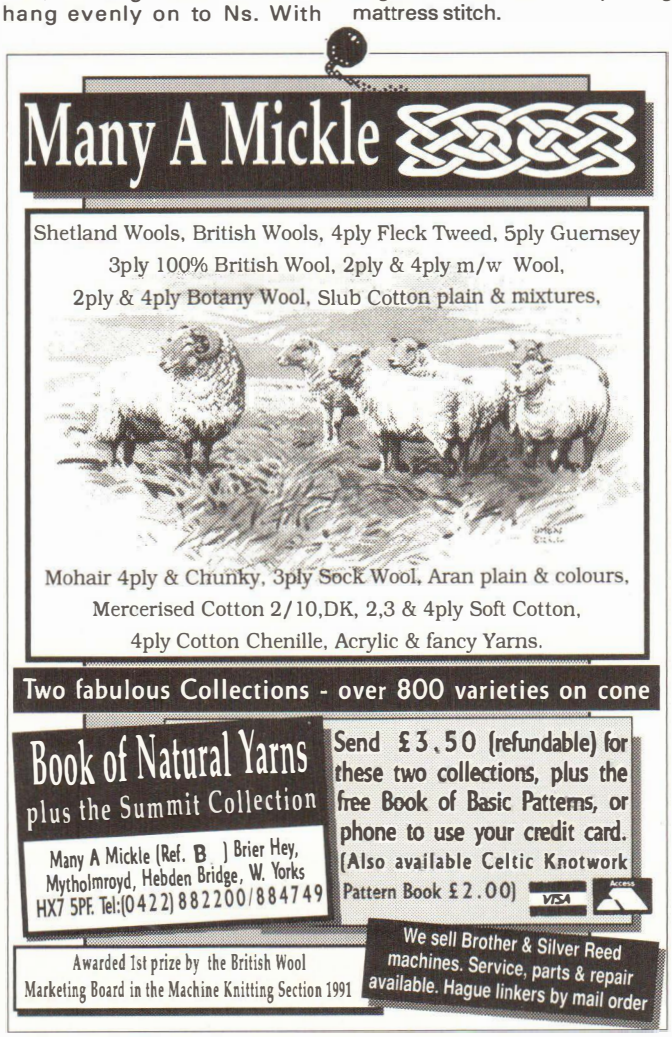
NECKBAND
Sew up the shoulder with hems, make sure all the hems lie flat — away from the neck. Sew with small backstitch hem.
Push 140 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using C K2 rows MT. Turn T down one dot every row for the next 6 rows (note dial number). K1 row MT. Turn T to noted number K1 row. Turn T up one dot every row for 5 rows. K2 rows MT. Turn a hem by picking up loops of first row worked in C and hang evenly along the row. K1 row*. With wrong side facing, pick up neckline (approx 1 st in from edge) and hang evenly over neckband sts (use 2 pronged tool to pick up 2 sts simultaneously). Push Ns to HP (leaving carr set so that they will K) and using MC and MT K1 row. Cast off loosely.

ARMBANDS
Sew 2nd shoulder seam.
Push 120 Ns to WP. With wrong side facing, pick up 60sts each side of shoulder seam (ie between markers).
RC000. Work as given for neckband to *omitting reference to WY cast on. Using MT, K1 row (RC17). Turn a hem by picking up loops from first row worked in C and hang evenly along the row. K1 row and cast off.

BOTTOM HEMS
Push 130[140:150:160:170] Ns to WP. Using WY, cast on and K a few rows ending CAR. Using MC at MT-1 K20 rows. MT+1 K1 row. MT-1 K20 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. With wrong side facing pick up bottom edge of front (make sure the hems are lying correctly). Push Ns to HP (ensuring carr set so that they will K), K1 row and cast off loosely.
Work back band as for front omitting reference to hems.



TO MAKE UP
JOIN SIDE SEAMS:
Push 84 Ns to WP. With right side facing, pick up MC sts from side, omitting bottom welt and hang evenly on to Ns. With wrong side facing, pick up MC sts from corresponding side and hang evenly on to same Ns. Push Ns to HP, leaving carr set so that they will K.
Using MC and MT K1 row and cast off.
Wash pieces, block to correct measurements and leave to dry. Press pieces whilst blocked (omitting bottom bands). Finish edges of all bands neatly using mattress stitch.


Many A Mickle
Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
3ply 100% British Wool, 2ply & 4ply m/w Wool,
2ply & 4ply Botany Wool, Slub Cotton plain & mixtures,
Mohair 4ply & Chunky, 3ply Sock Wool, Aran plain & colours,
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Knitting Clubs

by STEVE WYER

I do not suppose that there are many people reading this magazine who are not either already members of a knitting club or who have either been or are contemplating becoming a member of such a club. Thousands upon thousands of knitters meet up and down the country every week at clubs and workshops. In our experience, however, most clubs are not formed but evolve over time. Most start, as so many clubs do, with a few enthusiasts meeting in someone's house with a nominal charge being made for tea and biscuits. However, things can quickly develop and there are many clubs now in existence with well over 100 members charging an annual subscription for membership.

It is when a club reaches that kind of size that the members ought to consider having some rules for the club drawn up. There may, for example, be sums held in a bank account in the name of the club and the club may 'own' property which has been pooled together by the members or bought from club funds. As we shall see, having a set of rules need not be unduly restrictive, can help the club run more efficiently and can help to avoid any nasty problems over the ownership of property or what happens with assets once the club has dissolved.

The first important point to remember is that a club is not recognised as having a legal existence apart from its members. The management of the club is usually conducted by a committee or committees to which responsibilities are delegated. In a club, rules are important because they establish the relationships between the members. They are particularly important for practical purposes because they establish the way in which the club is to be run and who is to be responsible for its management and administration. In the absence of any rules, there will always be uncertainty and scope for disagreement amongst members as to how the club is to operate. Whilst rules will not prevent disagreements arising, they do at least provide a mechanism for resolving them if properly drafted.

What then are the points that are likely to arise in relation to the club and its administration generally? The following are the matters that are generally included within the scope of club rules. They are not of course exhaustive but cover most of those provisions normally included:

• Name • The Objects of the Club • Eligibility for Membership • Terms of Membership/Subscriptions • Procedure for Election • Admission of Members and Guests • Management of the Affairs of the Club (including election of Officers and Committees and the Powers of Committees) • Alterations to the Rules • Disposal of Club Property • Dissolution and Distribution of Assets.

Looking at one or two of these points a little more closely, the section on management of the club will usually provide for the election of a committee (which can be of any size) to which powers of management will be delegated. The rules will normally specify a quorum for meetings of the committee to ensure that a fair representation of members' views is heard and for the committee to meet on a minimum number of occasions per year. The rules will also normally provide for an Annual General Meeting to be held once a year at which the committee stand for re-election. If the club is already in existence, the initial members of the committee will normally be named in the rules and then the rules adopted by the members. This has the effect of 'appointing' the committee which is already in place.

The rules will normally provide for any property which is purchased by the club to be purchased in the names of two members of the committee who will hold the property on trust for the club. Strictly speaking, the club cannot buy or sell property in its own name since it has no legal status.

It is particularly important for the rules to set out how any property of the club is to be distributed should the club disband. In the absence of any rule to the contrary, the property and funds of the club belong to the members for the time being jointly in equal shares. If any member has therefore donated property to the club which he or she expects to be returned upon leaving membership or the club disbanding then this should be made clear in the rules. There is no strict rule as to how the property of a club should be distributed if it disbands. It can either be distributed equally among the members or could be donated to a worthy cause approved by a majority of the members.

The club should also organise a bank account and the rules should state who the relevant signatories are to be. It is usual for the Chairman, Treasurer and one other committee member to be appointed as signatories with any two of those three being able to sign. The necessary bank mandate forms will, of course, need to be completed. Although the club itself is not a strict legal entity banks will usually open an account in the name of the relevant club if this is desired.

Finally, one very important point. Since, as we have seen, a club is not a legal entity in its own right but merely a collection of individuals, those individuals will be responsible for their own actions. The club is not responsible for them. If the club meets at premises which it hires, the committee should ensure that the owners of the premises carry Occupiers Liability Insurance to cover any mishaps that may arise should, for example, any member slip on a polished floor or some other accident occur. It is also advisable, however, for the club to take out its own insurance, via the committee, against Third Party liability. This is particularly so if the club is itinerant and meets at various places throughout the year and especially important if coach trips, etc, are organised. Any insurance broker should be able to arrange 'Public Liability' Insurance for this purpose.

The *PMK* Office receives many enquiries concerning the administration and organisation of knitting clubs and this article is probably long overdue! If there were sufficient interest, *PMK* might even prepare its own model form of club rules for use by readers.

If you would be interested in such a set of rules, perhaps you could let Hazel know and we will see what we can produce.

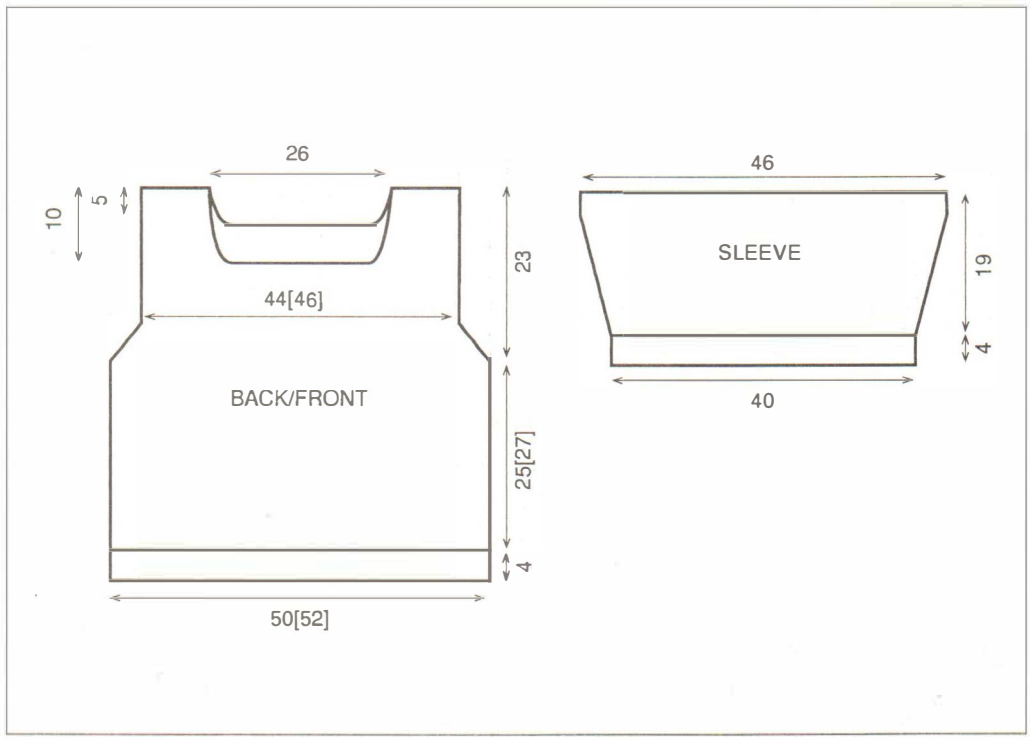
MANY THANKS FOR WRITING IN

Lady's Short Sleeve Top

DESIGNED BY HEIDI AMBROSE

Illustrated on page 47

MACHINES: *These instructions are written for 24 st punchcard machines*
YARN: *Yeoman Yarns Perle Cotton (4ply) and Canelle Mercerised Cotton (4ply)*
FIBRE CONTENT: *Both yarns are 100% Cotton*
COLOUR: *We used Perle in Cream Shade 36 (MC) with Canelle in Lipstick Shade 37 (A) and Iris Shade 141 (B).*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS*



SIZES
To suit bust 81-91[91-97]cm
Finished measurement 100 [104]cm.
Length 52[54]cm.
Sleeve seam 23cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Yeoman Perle
2 x 250g cones in MC
Yeoman Canelle
1[2] x 250 cones in A
1 x 250g cone in B

MAIN TENSIONS
34 sts and 39 rows to 10cm measured over Fair Isle (tension dial approx 6•= MT+1•)
35 sts and 50 rows to 10cm measured over st st (tension dial approx 5 = MT).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
CABLE PATT
K5 rows. Positioning cables as shown in Diagram 1 and commencing with centre 4 sts, cross 2 sts at L over 2 sts at R. These 5 rows form patt and are rep throughout.

FAIR ISLE PATT
Use MC in feeder 1/A and A in feeder 2/B with carr set for Fair Isle throughout.

EMBROIDERY TRIM
Using garment photograph as a placement guide for embroidered motifs, using B, work embroidery as shown in Diagram 2.

BACK
Push 170[176] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K20 rows. Using MT+2, K1 row. Using MT, start and work in cable patt (see patt note) until 3 cable crossovers have been worked. K until RC shows 41. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle patt (see note). CAR*.
Set RC at 000. Using MT+1•, K until RC shows 98[106]. Place a marker at each edge.
SHAPE ARMHOLES
Dec 1 st at each end of next and every foll alt row 10 times in all. 150[156] sts. K until RC shows 168[176].
SHAPE NECK
Using a separate piece of MC, cast off 34 sts at centre. Note punchcard patt row. Using nylon cord, K 58[61] sts at L by hand, taking Ns down to NWP. Cont on rem 58[61]sts at R for first side. K1 row. Cast off 3 sts at neck edge on next and every foll alt row 8 times in all. 34[37] sts. K1 row. Cast off 2 sts at neck edge on next and foll alt row. RC shows 188[196].
SHAPE SHOULDER
Set carr for st st and using MC and MT, K1 row. Cast off rem 30[33] sts.
CAR. Reset punchcard to noted row and lock. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise without K and take to left. Reset RC at 168[176]. Release card, set carr for Fair Isle patt and using MT+1•, work left side to correspond with right.

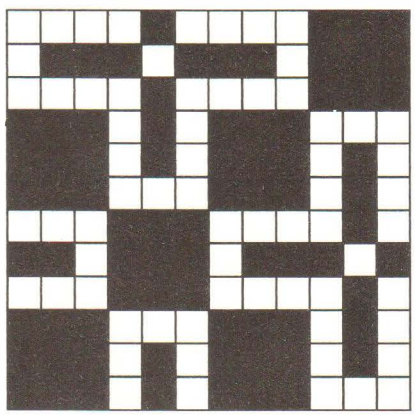
FRONT
Work as given for back until RC shows 150[158].
SHAPE NECK
Using a separate piece of MC, cast off 28 sts at centre. Note punchcard patt row. Using nylon cord, K 61[64] sts at L by hand, taking Ns down to NWP. Cont on rem 61[64] sts at R for first side. Dec 1 st at neck edge on next 31 rows. 30[33] sts. K until RC shows 188[196].
SHAPE SHOULDER
Set carr for st st and using MC and MT, K1 row. Cast off.
CAR. Reset punchcard to noted row and lock. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise without K and take to left. Reset RC at 150[158]. Release card, set carr for Fair Isle patt and using MT+1•, work left side to correspond with right.

SLEEVES
Push 136 Ns to WP. Work as given for back to *.
Set RC at 000. Using MT+1, K3 rows. Inc 1 st at each end of next and every foll 4th row 10 times in all. 156 sts. K until RC shows 76. Set carr for st st and using MC and MT, K1 row. Cast off.

NECKBAND
Block and lightly steam pieces to correct measurements. Join one shoulder seam.
Push 192 Ns to WP. With right side facing, pick up neckline and hang evenly along the row. Inc 1 st at each end. Using B and MT+1, K1 row. Work as given for back welt from ** to **. K3 rows. Cast off loosely.

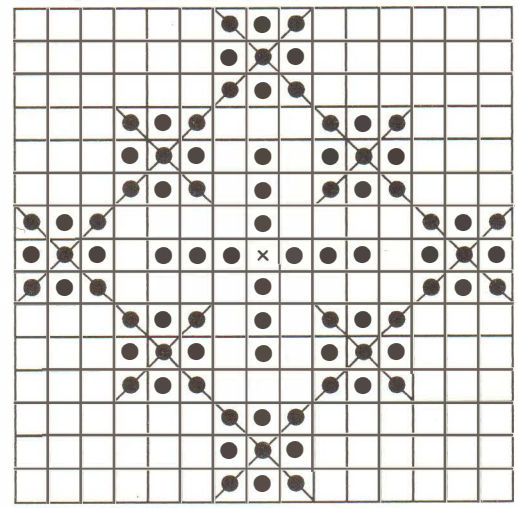
TO MAKE UP
Block and lightly steam sleeves to correct measurements. Join second shoulder seam. Join neckband edges and finish by folding in half on to right side and backstitching in position along cast off edge. Embroider pieces as shown in photograph (see patt note). Set in sleeves between markers. Join side and sleeve seams — note side slits can be left by finishing bottom welt hems independently if desired. Give final light steam on seams from wrong side.

PATTERN DIAGRAM

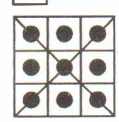


REPEAT: 12 sts x 12 rows

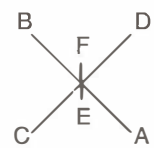
DIAGRAM 2. EMBROIDERY



× = Swiss darn single st in B

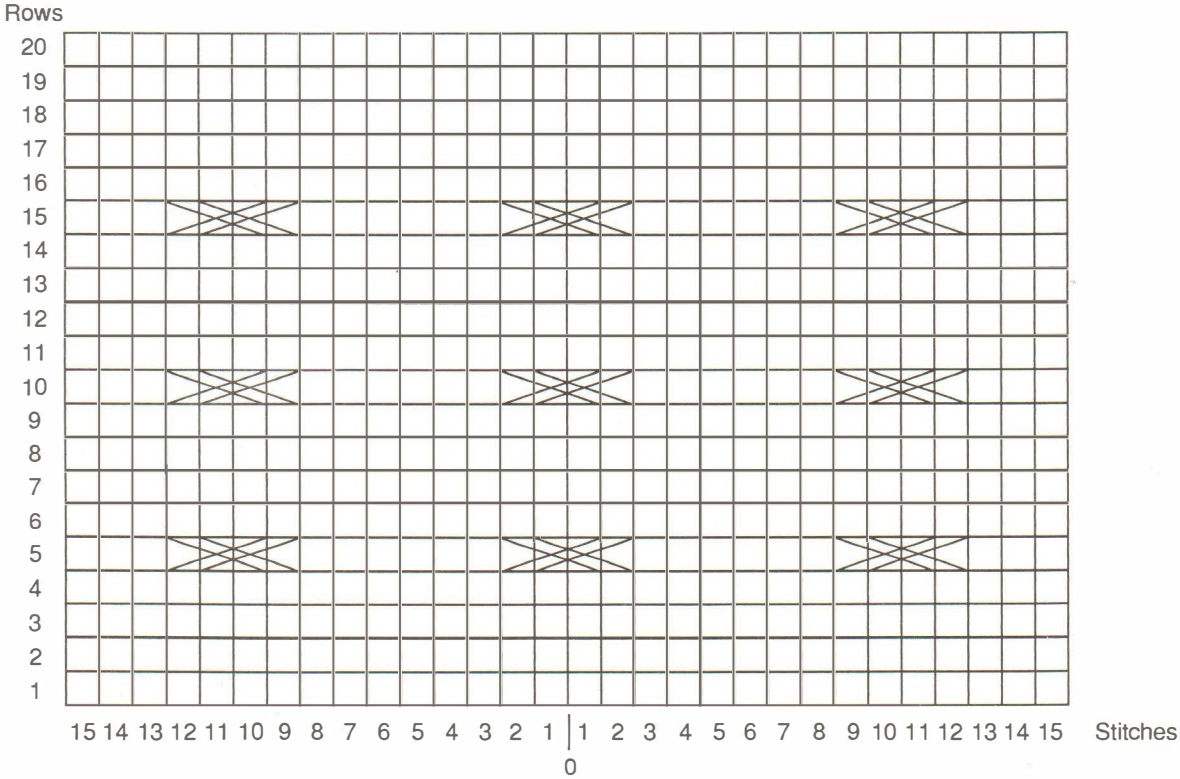


Embroider over block of 9 sts as follows



Repeat motif at regular intervals around bottom of garment and sleeves, then up centre front

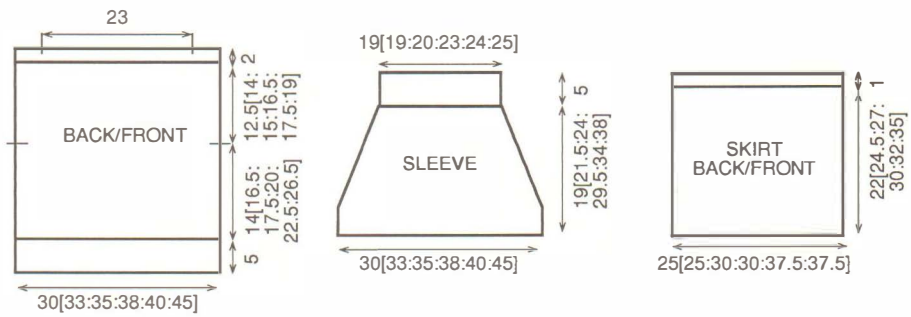
DIAGRAM 1. CABLED HEM

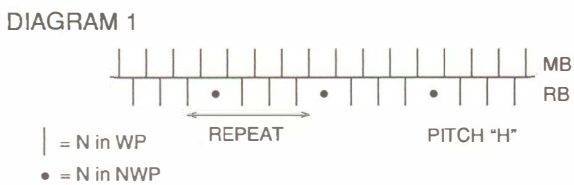


Child's Fisherman's Rib Suit

DESIGNED BY MARY BILSBOROUGH

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Bramwell Duo Magic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Jade (MC), Aran (A) and Grenadier Red (B)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*





SIZES
To suit chest 56[61:66:71:76:81]cm
TOP
Finished measurement 61[66:71:76:81:86]cm
Length 32[35:38:42:45:51]cm
Sleeve Seam 24[26:29:34:39:43]cm
SKIRT
Hip finished measurement 51[51:61:61:76:76]cm
Length 23[25.5:28:30.5:33:35.5]cm
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Magic Bramwell Duo Magic
1 x 500g in cone MC
Small amounts in each of A and B
2—2.5cm wide elastic to suit waist

MAIN TENSIONS
TOP: 20 sts and 72 rows to 10cm measured over patt, counting Ns on MB only (tension dial approx 3/3 = MT).
SKIRT: 32 sts and 82 rows to 10cm, measured over patt, counting Ns on MB only (tension dial approx 3•/3• = MT+•)
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
TOP: Pattern is worked over a full needle rib setting (ie. pitch 'H'), in Half Fisherman's rib thus: MB carr set to K in one direction and tuck in the other; RB carr set to K throughout.
SKIRT: After cast on sequence complete, Ns arranged as shown in Diagram 1. Keeping this N arrangement, work in Half Fisherman's rib as given for top throughout.

SPECIAL NOTE
Ns on MB only counted throughout. Ns on RB should be inc, dec or cast off to suit.

TOP
BACK AND FRONT WORKED ALIKE
Push 60[66:70:76:80:90] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. CAR. Using MC, cast on and K3 tubular rows. MT-1/MT-1, K6 rows. Using A, K4 rows. Using MC, K2 rows. Using B, K4 rows. Using MC, K2 rows. Using A, K4 rows. Using MC, K6 rows.
Set RC at 000. Using MC and MT, start and work in patt (see patt note) throughout. K until RC shows 100[118:126:144:162:190]. Place a marker at each edge.
Set RC at 000. K until RC shows 90[100:108:118:126:136].
SHAPE NECK AND SHOULDERS
Set MB carr to K and using MT-1/MT-1, K4 rows. Using A, K4 rows. Using MC, K2 rows. Using B, K2 rows. Using MC, K6 rows. Transfer sts to MB and cast off loosely.

SLEEVES
WORKED FROM THE TOP TO CUFF
Push 60[66:70:76:80:86] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MC and MT, work in patt throughout (see patt note). K12[11:11:14:15:15] rows. Dec 1 st at each end of next and every foll 12th[11th:11th:14th:15th:15th] row 11[14:15:15:16:18] times in all. 38[38:40:46:48:50] sts. K until RC shows 136[156:172:212:244:274]
SHAPE CUFFS
Set MB carr to K and using MT-1/MT-1, K6 rows. Using A, K4 rows. Using MC, K2 rows. Using B, K4 rows. Using MC, K2 rows. Using A, K4 rows. Using MC, K6 rows. Transfer sts to MB and cast off loosely.

TO MAKE UP
Join shoulder seams, leaving a centre gap of a minimum of 23cm (for head). Set in sleeves between markers. Join side and sleeve seams. Do not press.

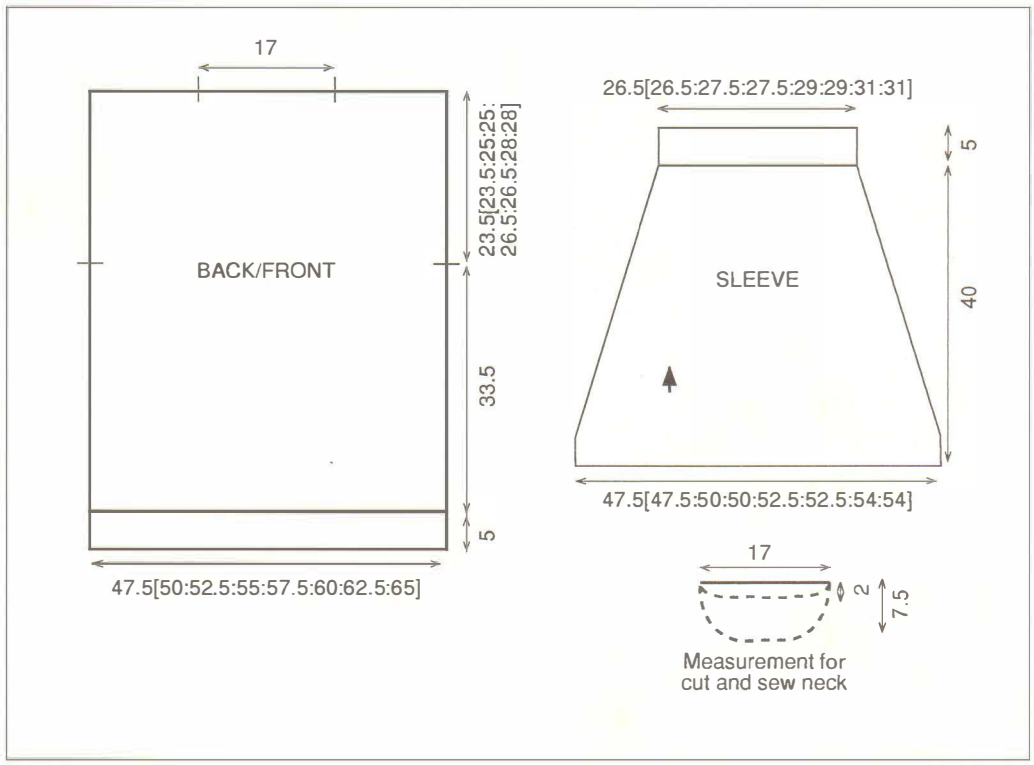
SKIRT
WORK TWO PANELS ALIKE
Push 80[80:96:96:120:120] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. CAR. Using MC, cast on and K3 tubular rows. Transfer sts for arrangement shown in Diagram 1.
Set RC at 000. Using MT+•, start and work in patt (see patt note) throughout. K until RC shows 60[67:74:82:88:96]. Using MT, K until RC shows 120[134:148:164:176:192]. Using MT-•/MT-•, K until RC shows 180[201:222:246:264:288]. Transfer sts to MB. Using T 5, K28 rows and WK.

TO MAKE UP
Join side seams. Finish waistband by turning in half on to right side and backstitching through last row worked in MC — leaving a small opening. Thread elastic through opening, adjust to fit and fasten off securely. Close waistband opening. Do not press.

MACHINES: These instructions are written for standard gauge 24 st punchcard machines with ribber and colour changer
YARN: Bramwell Duo Magic
FIBRE CONTENT: Both yarns are 100% Acrylic
COLOUR: We used Grenadier Red (MC) and Aran (C)
STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

Lady's Tuck Jacquard Sweater

DESIGNED BY MARY BILSBOROUGH



SIZES
To suit bust 86[92:97:102:107:112:117:122]cm.
Finished measurement 95[100:105:110:115:120:125:130]cm.
Length 62[62:63.5:63.5:65:65:66.5:66.5]cm.
Sleeve seam 45cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Duo Magic
1 x 500g cone in each of MC and C.

MAIN TENSION
24 sts and 56 rows to 10cm measured over tuck Jacquard patt, counting Ns on MB only (tension dial approx 2/5 = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.
Silver Reed and Knitmaster machines only: Punchcard is No. 11R-2 available in some sets.

PATTERN NOTE
With colour changer in situ at left, set C in feeder 2 and leave feeder 1 for MC. CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and set MB carr for tuck, RB on K throughout, K1 row. *K2 rows C, K2 rows MC*. Rep from * to * throughout.

SPECIAL NOTE
Neckline worked using cut and sew technique.

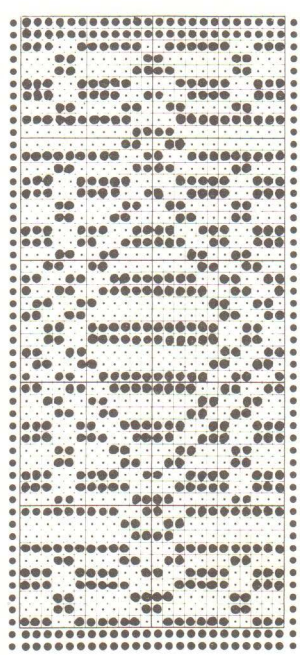
BACK & FRONT ALIKE
Push 114[120:126:132:138:144:150:156] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 'industrial' rib (ie. pitch 'H', 2 Ns in WP, 1 N in NWP along the row, commencing with leading N at left on RB and end N at right on MB — check manual for cast on and racking sequence if unsure). CAR. Using MC, cast on and K3 tubular rows. Rack for final 2x2 setting (check manual if necessary). T2/2*, K35 rows. Set both carr for circular K and push empty Ns to WP — for full needle rib setting. T3/3, K2 rows. CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row.
Set RC at 000. Release card. Using MT, start and work in patt (see patt note) throughout. K until RC shows 188. Place a marker at each edge.
Set RC at 000. K until RC shows 132[132:140:140:148:148:156:156]. Place a marker on 20th st at each side of centre '0'. Transfer sts to MB and cast off loosely.

SLEEVES WORKED DOWNWARDS TO CUFF
Push 114[114:120:120:126:126:130:130] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. CAR. Using MC, cast on and K3 tubular rows. CAR. Insert punchcard and lock on first row. Using MT, set carr to select/memorise for patt and K1 row.
Set RC at 000. Release card and work in patt (see patt note) throughout. K8 rows. Dec 1 st at each end of next and every foll 8th row 25[25:27:27:28:28:28:28] times in all. 64[64:66:66:70:70:74:74] sts. K until RC shows 224.

SHAPE CUFF
Transfer sts for 2x2 industrial rib (as for welts). Set both carr to K and using T2/2, K30 rows. Transfer sts to MB and cast off loosely.

NECKBAND
Push 120 Ns Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. K28 rows. Transfer sts to MB, filling empty Ns. T6, K1 row and WK.

TO MAKE UP
Very lightly steam back and front to 'set' sts. Cut and sew neckline to measurements given in diagram, using markers as a guide. Join shoulder seams. Pin neckband evenly in position on right side of neck and finish by backstitching through last row worked in MC. Turn band in half to inside and slipstitch down. Join neckband seam. Set in sleeves between markers. Join side and sleeve seams.



Reproduced courtesy of Silver Knitting Machines Ltd

Competition knitting?

by PAULINE FALK

Competition knitting can stretch your creativity and improve your techniques and it can be profitable

With this article I hope to pass on some of the enthusiasm I have for competition knitting. I have heard it said repeatedly that "competition knitting is not my thing" or "my knitting is not good enough for competition." If only they knew how much they could gain by entering.

My first entry into national competition was nine years ago. I had been knitting for five years at this stage, only garments for my then, very young family. This first year I very nervously completed and sent three garments. This first time I had varied reasons for entering. First of all, I entered to support my local club. I also entered because I was told I would learn from the experience. I really had no idea what I would learn.

When the judging was all over, I was thrilled to find I had achieved one third place with a child's woven jacket. When my garments were returned to me, I found attached a few judges' comments, all constructive and designed to help. All this I knew I would receive, what I wasn't aware of before I entered was the tremendous feeling of accomplishment that this one prize would give me, the support and comradeship among the other competitors and the burning urge to go home and knit.

As the years moved on I competed again and again, improving my own standard little by little, until I reached for me the ultimate, the Champion of Champions. Even with this success, I feel I have still so much to learn. The opportunity to try stitches and techniques I have not tried before is always there to challenge.

Competition knitting has very little to do with winning, it has more to do with pushing yourself to achieve. I makes you work really hard at a project trying to master a new stitch or technique, or to master that fine finish. Many people are inclined to mock a person who strives for a fine finish, they feel in today's world of throw away products the quicker you can sew it up the better. We all admire the fine craftspeople of the past, but very few are trying to maintain this standard. I myself have two standards of finish, both acceptable. One for work garments and children's garments, the other for fine garments, competition entries and fashion garments. Finishing is a craft in itself and has to be learnt just as embroidery or pottery has to be learnt. It is not something that comes automatically the day you buy your first machine.

The best way to start competition knitting is to enter at club level. Club competitions can take many forms, eye appeal voting by members is fun and a real moral booster, but do not offer that much needed constructive advice. A competition where you submit your work on a regular basis and have it closely examined by the more advanced knitters in your club is the best way to learn, especially if they offer constructive advice so that you can improve. To add fun to the judging, marks can be given and added up at the end of the year, then divided by the amount of entries from each person to find the best overall knitter. This offers that carrot to keep you going.

Those who judge have to be very aware of a knitter's feelings at this early stage of competing, it is very easy to put a person off. Make sure you say something nice about every garment, we are all children at heart and a little bit of praise can go a long way. Constructive advice can look like criticism if careful thought is not given to the comments before they are written. At the same time, competitors have to be aware that the judges' decision is final, accept their comments and learn from them.

The next step is to enter into bigger national competitions. This takes a little more thought, and courage! Try to be as original as possible, there is nothing worse than knitting a garment from your favourite pattern, entering it into competition, then finding four others exactly the same, in the same class. I find originality really hard to achieve. We are all stimulated by our surroundings, the books we read, the people we mix with. I have often knitted a garment thinking it to be original, only to find the technique or stitch in some magazine or on another knitter. We can only strive for originality.

Use the very best yarn you can afford, do not leave your entry till the last minute, but take time to plan. Read the rules and conditions of entry carefully, they are there for a reason.

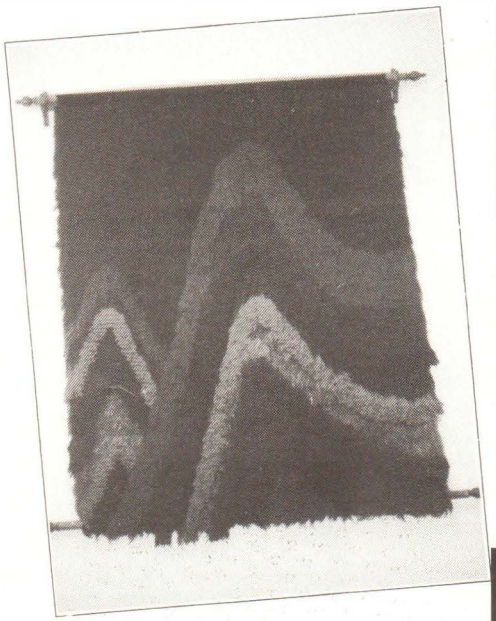
Here in New Zealand competitions come in many and varied forms. I find the best competition for learning is the system that is open to all, beginners to advanced. All work is accepted and displayed and comments are given by the judges to encourage you to improve. Built into this system, trophies and awards add that excitement that keeps you wanting to compete.

Competitions that work on a selection process are excellent for the more advanced knitter, if your garment is accepted you know it measures up to the required standard. To have your garment or article accepted is an honour in itself and in many competitions this is as far as it goes. Others go on to nominate special awards. Many fashion parades work on the selection process. Some of these competitions offer the garments for sale to the public and it is a good way to promote yourself and your work. If your garment is rejected don't give up, have another go next year.

I have gained tremendously from competition knitting , I doubt I would be knitting the way I am today if I had not accepted the challenge to compete and further my knitting knowledge and skill. It has raised my self esteem and I have made wonderful friends among other competitors. I would not be writing this article for you today if I had not taken that plunge nine years ago to compete. So give some serious thought to competing.

If your club has not got a competition, start one up, get motivated to promote machine knitting the best way I know how, with COMPETITION.

WALLHANGING
Knitted on a bulky knitting machine in two sections. Made from pure wool using spun and unspun fibres



THE NEW ZEALAND NATIVE WOOD PIGEON (KERERU)
Knitted on a standard gauge knitting machine in mohair and wool. The techniques used were mainly loop pile, the breast being cut to give the desired effect. The tail was a combination of weaving and lace. Nine individual pieces make up the pigeon, these were knitted to shape, and hand stitched on to a wire frame to give the correct shape.

BABY SHAWL
Knitted in 2 ply baby wool. The centre of the shawl was hand tooled taking several months to finish. The edging was linked to the centre on the machine.

A SELECTION OF PAULINE'S WINNING ENTRIES

BAGPIPES
These full scale replica bagpipes were knitted on a standard gauge knitting machine. Materials used were wool and silver Lurex.

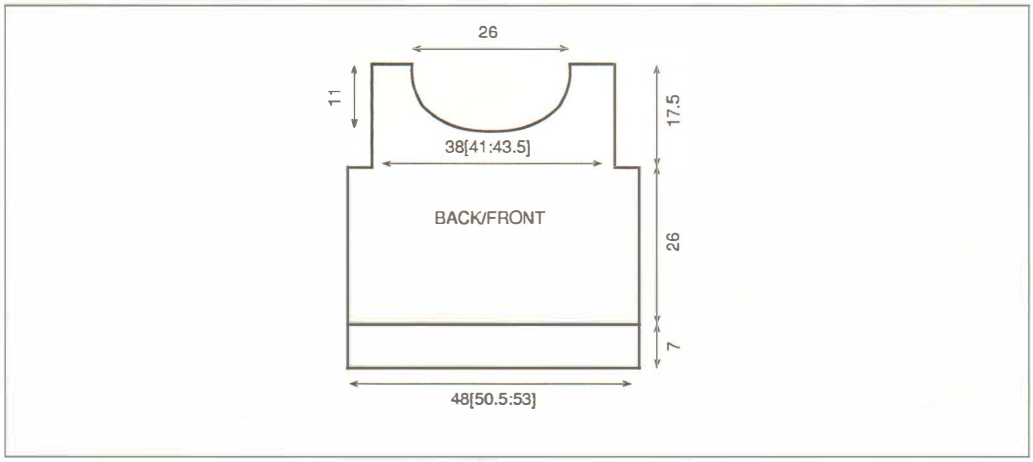
CHILD'S JERSEY
A plain stocking stitch garment that has been enhanced by the addition of the rabbit. Knitted separately it was lightly stuffed and hand stitched on to the garment. This garment was knitted five years ago for competition and has been a treasured favourite of my daughters since

BABY SHAWL CLOSE UP
Showing the intricate stitchwork involved. Competition knitting will improve your techniques

MACHINES: *These instructions are written for standard gauge machines with ribber*
MACHINES WITHOUT RIBBER: *See page 37*
YARN: *Many-A-Mickle Seasons*
FIBRE CONTENT: *39% Cotton, 26% Linen, 35% Acrylic*
COLOUR: *We used Autumn (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Many-A-Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF*

Marmalade Cat Summer Top

DESIGNED BY CAROLE BAKER



SIZES
To suit bust 86[91:96]cm.
Finished measurement 96 [101:106]cm.
Length 52cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many-A-Mickle Seasons
1 x 500g cone in MC
Small piece of satin fabric
Small piece of lightweight polyester wadding
Cat's nose (optional)
Black embroidery silk

MAIN TENSION
30 sts and 41 rows to 10cm measured over st st (tension dial approx 6 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

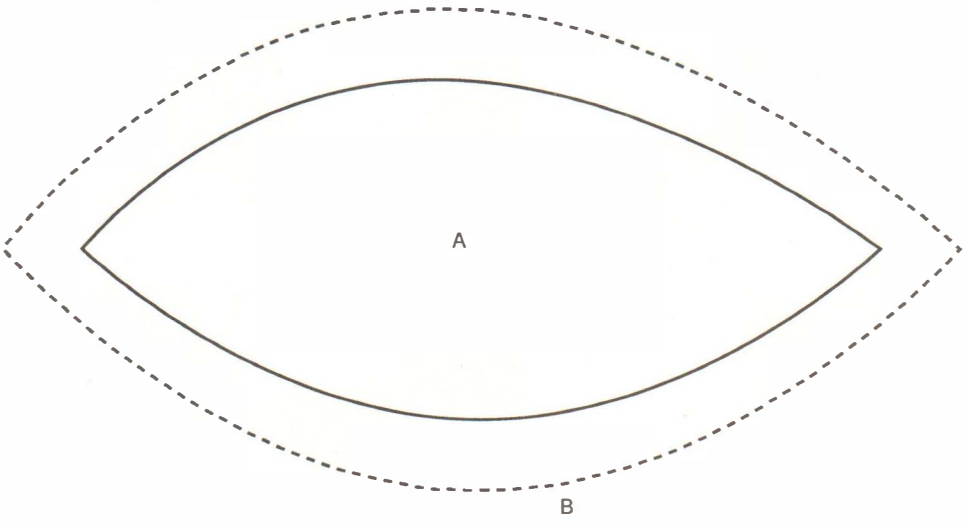
BACK AND FRONT ALIKE
With RB in position set machine for 1x1 rib. Push 144[152:160] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-3/MT-3, K28 rows. Transfer sts to MB.
Set RC at 000. Using MT K until RC shows 108.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 5 times in all. 114[122:130] sts. K until RC shows 134.
SHAPE NECK
Using a separate piece of MC, cast off 40 sts at centre. Set carr to HP and push 37[41:45] Ns at L to HP. Cont on rem 37[41:45] sts at R for first side. K1 row. Cast off 5 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 10 times in all. 17[21:25] sts. K until RC shows 180. Cast off.
CAL. Reset RC at 134. Set carr so HP Ns will K and work left side to correspond with right.

NECKBAND
BACK AND FRONT ALIKE
With RB in position set machine for 1x1 rib. Push 121 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-3/MT-3, K9 rows. Transfer sts to MB. With wrong side facing, pick up sts from neck edge and hang evenly along the row. Using T 10, K1 row and cast off.

ARMBANDS
Join shoulder seams.
With RB in position set machine for 1x1 rib. Push 129 Ns on MB and corresponding Ns on RB to WP. Work as given for neckband, completing by picking up armhole edge (shoulder seam to centre).

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join neckband seams. Join side seams. Using thin card, cut out 2 shapes from template A. Cut out 2 shapes from template A using polyester wadding. Cut out 2 shapes from template B using satin fabric. Lay wadding on top of card and tack satin fabric in place using contrasting thread. Place pieces on sweater as illustrated. Using a matching thread, oversew around eyes leaving approx a third of one edge open. Remove tacking threads and ease out card. Complete oversewing. Embroider pupils of eyes and mouth using black embroidery silk as shown. Attach nose, or embroider nose using black silk.

TEMPLATE FOR EYES



MACHINES: *These instructions are written for standard gauge machines*
YARN: *4 ply Acrylic*
FIBRE CONTENT: *100 Acrylic*
COLOUR: *We used Shocking Yellow (MC), Orange (A), Purple (B) and Lemon (C)*

Cuddly Corner — Duck Toy

DESIGNED BY JAYNE MORRIS

SIZE
Approx 49cm high

MATERIALS
4ply Acrylic
Approx 100g in MC.
Small amount in each of A, B and C
Scraps of felt in 3 colours for eyes (we used grey, yellow and black)
Washable stuffing

MAIN TENSION
Not critical T 7 used throughout.

ABBREVIATIONS
See page 37.

NOTE
Knit side is used as right side.

SPECIAL NOTE
Why not make a duck family? Use the same instructions, sts and rows etc, but work a duck in 2 or 3 ply (setting T as appropriate for the yarn you are using) for a smaller version. For a larger version 'Daddy duck', use a DK or just a thicker 4 ply at a looser T setting. A neck tie could be added to 'Daddy' duck, a flower border instead of the stripes on the jumper for 'Mummy' duck and 'Baby' duck could be made in really bright or toning pastel colours, depending on the effect desired.

MAIN BODY
Push 130 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K until RC shows 126. *Transfer 2nd and every foll alt st on to its adjacent N, pushing empty Ns to NWP. K1 row. Break off MC, leaving approx 30-40cm length and use this to thread a bodkin. Thread bodkin through rem sts and release from machine*.

HEAD
Push 110 Ns to WP. Work as given for main body until RC shows 80. Complete as given for main body.

WINGS
WORK TWO ALIKE
Push 16 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K4 rows. Inc 1 st at R on next and every foll 3rd row until RC shows 48. K2 rows. Dec 1 st at R on next and every foll 3rd row until RC shows 97. K4 rows. Cast off.

FEET
WORK TWO ALIKE
Push 72 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K2 rows. Transfer every 12th st on to its adjacent N at right, leaving empty Ns in NWP. K20 rows. Return empty Ns to WP. K until RC shows 46. Complete as given for main body from * to *.

BEAK
WORK TWO ALIKE
Push 10 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K4 rows. Inc 1 st at each end of next and every foll 3rd row until RC shows 18. K until RC shows 46. Dec 1 st at each end of next and every foll 3rd row until RC shows 58. K until RC shows 62. Cast off.

JUMPER
BACK AND FRONT ALIKE
Push 100 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using B and MT, K8 rows. Using C, K8 rows. (These last 16 rows form stripe patt and are rep throughout.) K until RC shows 72. Cast off.

TO MAKE UP
HEAD AND BODY: Pull up sts at both ends. Join side seams, leaving an opening for stuffing. Stuff firmly and close opening. Sew head to body.
WINGS: Join cast on and cast off edges. Join seam, leaving a small opening. Stuff firmly and close opening. Sew on to duck's body at sides as shown. Sew 3 rows of running sts approx 1.5 inches long and evenly spaced as shown, pulling sts tightly from back to front to form feathers down wings.
FEET: Join lengthwise seam (position this to form centre back underpart of foot). Stuff feet firmly and draw up top of foot, fastening securely. Work running stitches along missing needle lines, pulling thread through tightly to form webbed feet. Join feet to lower body as shown.
BEAK: Join cast on and cast off edges of beak, stuff firmly and sew down both side seams. Work 2nd beak piece alike. Sew the 2 beak pieces on to head, through widest section, forming open beak as shown.
JUMPER: Finish WY edge by threading a piece of B through open loops of first row worked in B. Join side seams for first 16 rows (from cast off point). Place jumper on duck and join shoulder seams over wings.
DETAILS: Cut 3 pieces of felt as shown in Diagram 1. Placing them in size (as shown in diagram), stitch together and then stitch on to body head at a slight angle above beak. For topknot, cut 60—70 pieces of MC approx 26cm long. Tie the bunch of strands together around the middle. Fold in half and tie a strand around top (see Diagram 2). Sew fold of topknot to top of head.

DIAGRAM 1

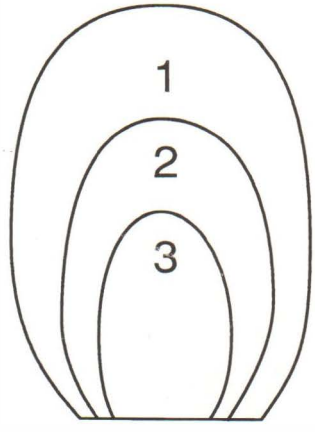
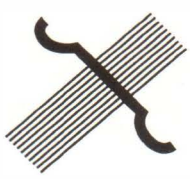


DIAGRAM 2



Cut strands and tie around middle

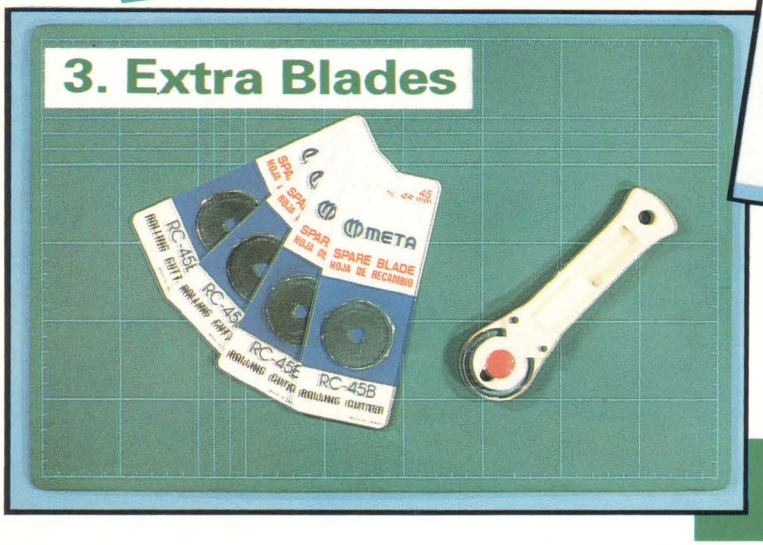
Fold in half and tie a strand around the top

Sew on top of head

SPECIAL

1. Giant Wool Winder

2. Rolling Cutter



3. Extra Blades

4. Small Cutting Mat

5. Craft Cascade

OFFER

1. Giant Wool Winder

Giants are not always ogres — for the knitter who thinks big — this large wool winder clamps to any table and holds up to 500g of yarn. It will wind even chunky hand knitting yarn into free-running balls. The wound yarn is removed on the central bobbin. Comes complete with spare bobbin. Extra bobbins are available.

Offer price £27.99 plus p&p

2. Rolling Cutter

Trace around any pattern — any shape, and cut at the same time. Cutting is as simple as drawing a line. Cut in any direction, forwards or backwards, straight or curved lines on any fabric, thick or thin, soft or hard, with either hand. It can be used by anyone, even arthritic or disabled persons, with precision.

Suitable for dressmakers, knitters and craft enthusiasts, the circular blade is marked in centimetres for accurate cutting with a safety lock device.

Offer price £6.49 plus p&p

3. Extra Blades

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PMK 6/92

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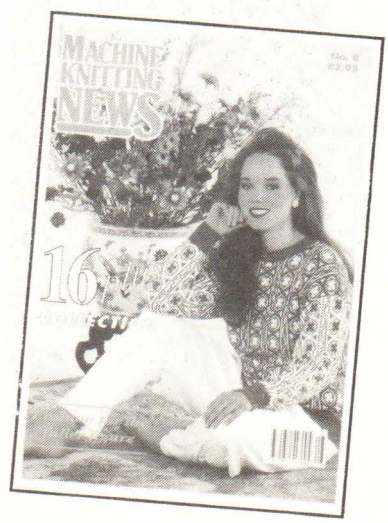


Profit in a nutshell

by **HAZEL RATCLIFFE**

Earning and saving money can be a serious business but this issue we thought that it would be fun to run through some basic principles of knitting for profit but in a light hearted way.
(You have our permission to enlarge our cartoons and stick them on your knitting room notice board)

GET YOURSELF ORGANISED . . .

Try to keep your business life and your domestic life quite separate . . . a timetable helps

KEEP YOUR WORKROOM TIDY . . .

You can waste precious knitting time searching for that double eye transfer tool . . .

BUY YOUR YARN WITH CARE . . .

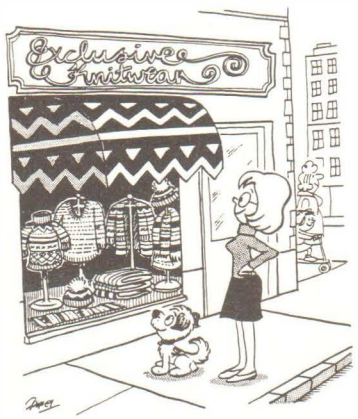
Buy good quality yarn, take advantage of special offers BUT ONLY if you are sure that you are going to use it

IT PAYS TO SPECIALISE . . .

Clubs and schools, special sizes, children's garments, all these can be lucrative if they are in demand . . . find a gap and fill it . . .

KEEP CAREFUL ACCOUNTS . . .

Simple accounts . . . outgoings and incomings . . . if it is not working on paper, it is not working at all . . .



IT PAYS TO ADVERTISE . . .

You know that your knitting is wonderful but you have to let everyone else know about it too . . .

WHEN YOU EXPAND YOUR BUSINESS . . .

We all need goals, it might just be a new machine or it might be a boutique in every high street . . . whatever it is DON'T lose sight of it

ALWAYS REMEMBER . . .

YOU CAN IF YOU THINK YOU CAN

These cartoons were originally used in the book *Profitable Machine Knitting* by Hazel Ratcliffe and were drawn by John Geipel.

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